# CATALOGUE

OF

# PICTURES AND OTHER WORKS OF ART

IN THE

# NATIONAL GALLERY OF IRELAND

AND THE

# NATIONAL PORTRAIT GALLERY.

By Authority.

DUBLIN:
PRINTED FOR HIS MAJESTY'S STATIONERY OFFICE BY
ALEX. THOM & CO. (LIMITED),
AND SOLD AT THE NATIONAL GALLERY OF IRELAND.

1920.

*Price One Shilling.*

# CATALOGUE

OF

# PICTURES AND OTHER WORKS OF ART

IN THE

# NATIONAL GALLERY OF IRELAND

AND THE

# NATIONAL PORTRAIT GALLERY.

By Authority.

DUBLIN:
PRINTED FOR HIS MAJESTY'S STATIONERY OFFICE BY
ALEX. THOM & CO. (LIMITED),
AND SOLD AT THE NATIONAL GALLERY OF IRELAND.

1920.

*Price One Shilling.*

# NATIONAL GALLERY, IRELAND.

## Board of Governors and Guardians:

1920.

The President of the Royal Dublin Society (The Lord Rathdonnell).

The Senior Vice-President of the Royal Dublin Society (Sir Howard Grubb).

The President of the Royal Hibernian Academy (Dermod O'Brien, Esq.).

The President of the Royal Irish Academy (The Right Hon. and Most Rev. John Henry Bernard D.D., Provost of T.C.D.).

The Chairman of the Board of Public Works (Sir George A. Stevenson, K.C.B.).

The Earl of Mayo, K.P.

The Right Hon. Jonathan Hogg, P.C.

Hon. Frederick Lawless.

The Right Hon. Laurence A. Waldron.

Sir W. Hutcheson Poe, Bart., C.B.

Major Sir Nevile R. Wilkinson, C.V.O., Ulster King of Arms.

Miss Purser, Hon. R.H.A.

R. C. Orpen, Esq., R.H.A.

Henry C. Tisdall, Esq., R.H.A.

Lucius O'Callaghan, Esq., P.R.I.A.I.

Thomas Bodkin, Esq., B.L.

N. Blair Browne, Esq., R.H.A.

**Director:**

Captain R. Langton Douglas.

**Registrar:**

James Stephens.

# PREFATORY NOTICE.

The interest occasioned by the collection of Paintings brought together at the great exhibition held in Dublin in 1853, suggested the feasibility of establishing a National Gallery, which had long been desired by lovers of Art in Ireland, and deemed essential to the advancement of Art in this country. At the close of the Exhibition a number of noblemen and gentlemen united to form an association, designated "The Irish Institution," for the purpose of holding annual loan Exhibitions, with the ultimate view of establishing a permanent Gallery. It held a first Exhibition at the Royal Hibernian Academy in 1854, and continued them annually for several years.

After the Dublin Exhibition of 1853 a Testimonial Fund was started to commemorate the public services of William Dargan, who had defrayed the expenses of the Exhibition, and from the amount obtained, the Committee of the Fund, in 1854, voted a sum of £5,000 towards the erection of a Public Gallery of Art. Private donations were also made for the same purpose. A site was obtained on Leinster Lawn, and the necessary additional funds having been contributed from time to time by Parliamentary Grants, the original Gallery was erected at a total cost of nearly £30,000. The first stone was laid by the Earl of Eglinton and Winton, Lord Lieutenant, on 29th January, 1859, and the building was opened by the Earl of Carlisle, Lord Lieutenant, on 30th January, 1864.

By Acts 17 and 18 Vic., cap. 99 (1854), and 18 and 19 Vic., cap. 44 (1855), a Board of Governors and Guardians was incorporated. It consists of seventeen members, of whom five are *ex officio*—namely, the President and the senior Vice-President of the Royal Dublin Society, the President of the Royal Hibernian Academy, the President of the Royal Irish Academy, and the Chairman of the Board of Works. Of the remaining twelve, two are to be Artists resident in Ireland, delegated by the Royal Hibernian Academy; three are appointed by Government; and seven were to be elected, from time to time, as vacancies occurred, by a constituency of all Annual Subscribers of One Guinea or upwards, all Donors of £10 or upwards as Life Members, and all Donors of Works of Art accepted by the Board and by them valued at £20 or upwards, provided such Donors and Subscribers should number at the time not less than one hundred. This

constituency, however, having now sunk below the specified limits, these appointments are vested in the Lord Lieutenant for the time being.

The first Director of the Gallery was Mr. George F. Mulvany, R.H.A., who was succeeded at his death in 1869 by Mr. Henry E. Doyle, upon whose decease in 1892 Mr. Walter Armstrong was appointed. On the latter's retirement in 1914 he was succeeded by Sir Hugh Lane, who was drowned in the sinking of the Lusitania.

Excluding a certain number of works now withdrawn from the Gallery for want of merit, the collection consists of about 560 pictures, 600 original drawings, water-colours, &c., 570 engraved portraits, &c., 35 busts and statues in bronze and marble, and a collection of casts from the antique. Of these works the larger portion has been purchased out of the original subscribed fund, and out of the sums annually voted by Parliament; 37 pictures have been deposited by the National Gallery and the National Portrait Gallery, London; and 120 pictures, 300 water-colours and drawings, 15 statues and busts, and 194 engravings, presented or bequeathed. The casts from the antique have been for the most part obtained, by a Treasury Order, from the British Museum, aided by the funds of the Ancient Art Society, and supplemented by private donations and subscriptions.

In 1902, the late Countess of Milltown conveyed to the Gallery, by Deed of Gift, a large collection of pictures and other works as a memorial of her late husband, the 6th Earl of Milltown. This collection is separately catalogued.

In 1903, the Gallery Buildings were more than doubled in size by the addition of fourteen rooms for the exhibition of pictures, a library, offices for the Director and staff, a repairing room, a photographic studio, a large store-room and a lift. These additions were carried out from the plans of Mr. Thomas Manly Deane, A.R.H.A., at a cost of about £21,000.

The National Gallery of Ireland is open to the Public, subject to the regulations of the Board, Free, on each day of the week from 10 o'clock to 5 P.M., or DUSK; and on Sundays from 2 o'clock to 5 P.M., or DUSK.

# CATALOGUE

OF

# OIL PICTURES.

*This Catalogue is arranged on the plan adopted for the* National Gallery, London, viz., ALPHABETICALLY, *according to the* NAMES OF PAINTERS. REFERENCE SHOULD BE MADE FROM THE NAMES OF THE PAINTERS ON THE FRAMES TO THE SAME IN THE CATALOGUE. *After the short memoir of each Painter will be found the title and particulars of the picture or pictures by him, or attributed to him. The dimensions given are sight measurements. Pictures are on canvas, unless otherwise described.*

*In descriptions "right" and "left" mean the proper right or left of the pictures, not of the spectator.*

*For the more important artists, the more useful authorities for English readers are given in brackets at the end of each biography.*

**AERTZ,** or **AERTZEN** (PIETER): born at Amsterdam, 1507 or 1508 (?): buried there June 3, 1575. *Dutch School.*

Pieter Aertzen, commonly called "Lange Pier" (Long Peter), was a pupil of Allaert Claesz of Amsterdam. Between 1535 and 1556 he was settled at Antwerp, but after that painted at Amsterdam. His subjects are various, but those which allowed him to indulge his comic vein seem to have been his favourites.

**619.** *Eccentric Portrait of a Woman.*

She holds a brown jug in her left hand, and makes a face as if she had drunk something not to her taste. Her head is wrapped in a cloth.

Bought in Dublin at Sir Thornley Stoker's sale, 1910. 27 in. H., 21 in. W. Panel.

**AITKIN** (JAMES ALFRED), A.R.H.A.: born 5th Novr., 1846: died 21st December, 1897. *British School.*

A native of Edinburgh. He practised as a landscape painter in Dublin, and was elected an Associate of the Royal Hibernian Academy in 1871. In 1872 he took up his residence in Glasgow, where he remained until his death, attaining considerable success as a painter.

**627.** *Landscape.*

Signed and dated 1874. Purchased in 1912. 6½ in. H., 9½ in. W. Panel.

**ALBERTINELLI** (MARIOTTO): born at Florence, 13th October, 1475. Died there 5th November, 1515. *Tuscan School.*

Albertinelli studied under Cosimo Roselli, and afterwards became the friend and pupil of Fra Bartolommeo. When the Frate forsook art for the monastic life, Mariotto completed many of his unfinished works, and so far assimilated his friend's style that their hands are often difficult to distinguish from each other. The *Visitation*, in the Uffizi, is generally accepted as Albertinelli's masterpiece. Vasari says his death was hastened by dissipation. He is most attractive, perhaps, in his smaller works, such as that here catalogued.

**620.** *A "Holy Conversation," or Madonna enthroned with Saints.*

The Virgin seated on a Throne with the child on her lap. Kneeling before her are St. Mary Magdalene on the right, and St. Margaret on the left. Standing by her throne are St. John the Baptist, St. Jerome, St. Benedict and St. Anthony.

Purchased in Rome in 1910. $11\frac{1}{8}$ in. H., $8\frac{3}{4}$ in. W.

**ALDEGREVER** (HEINRICH TRIPPENMEKER, called ALDEGREVER and ALDE GRAVE), Painter, Engraver, and Goldsmith; born at Paderborn in 1502; still living there in 1555. *German School.*

Aldegrever formed himself upon Albert Dürer. He worked mainly at Soest, in Westphalia, and is chiefly known by his engravings, which have earned him a place among the famous "Little Masters." As a painter, he is distinguished chiefly in portraiture. Signed portraits by him exist at Breslau (1535), at Vienna (1543, Liechtenstein Gallery), and at Berlin (1551).

*Ascribed to Aldegrever :—*

**73.** *Portrait of a Man.*

A man of thirty-six, clean shaven, with a mass of curly brown hair; full face, with open shirt, showing bare neck; black dress, lined with brown fur; both hands seen, the right holding a rosary. Above the head the following inscription, "ACTUM IN ANNO 1519, ETATIS SUE 36."

Purchased in 1889. 1 ft. 5 in. H., 1 ft. W. Panel.

**ALLAN** (HENRY), R.H.A.; born 1865. Died 1912.

Was born in Dundalk; studied in Dublin and Antwerp. He exhibited Landscapes in the Royal Hibernian Academy from 1889, and was elected an Associate in 1895 and a Member in 1901.

**647.** *A Dutch Interior.*

Interior of a dealer's shop; with figure of an old man holding a gilt vase.

Presented by J. M. Kavanagh, Esq., R.H.A., in 1912. 10 × 14 in.

**ALLEGRI**—See CORREGGIO.

**ALLINGHAM** (CHARLES); born in latter part of the 18th century; exhibited Portraits at the Royal Academy in London from 1802 to 1812. *British School.*

**138.** *Portrait of Thomas Dermody, the Poet.*

Purchased in 1875. See Historical and Portrait Gallery.

**AMERIGHI,** or MORIGI, (MICHELAGNOLO), called IL CARAVAGGIO; painter and engraver; born at Caravaggio, near Milan, in 1569; died at Porto Ercole in 1609. *Lombard School.*

His father, who was a mason, brought him to Naples when between 12 and 15 years of age. While assisting him to prepare walls for the fresco painters, the young Amerighi conceived the project of becoming himself a painter, and soon contrived (it has been said, without any instruction) to be able to paint portraits. He visited Venice after a while, and there studied the works of Giorgione. He then went to Rome, and very soon became the head of the *Naturalisti*, taking nature exclusively as the model to be followed, and rejecting with violence all the doctrines of Raphael and Michelangelo, who chose to look for something spiritual in that nature. Caravaggio's character was sombre, ferocious, envious, and quarrelsome; he was forced to fly from Rome on account of a homicide which he committed there, and he then settled in Naples, where he long resided. Subsequently, he went to Malta, and, after having received the Cross of the Order,

for the talent displayed in a picture of the decollation of St. John in the oratory of the Church of the Conventuals, he quarrelled with one of the Knights, and was thrown into prison. He succeeded, however, in escaping to Sicily, where he died of a malignant fever before he could again reach Rome.

**79.** *Saint Sebastian after Martyrdom.*

The martyred Saint has been taken down from the tree to which he had been bound, and is tended by a woman, probably St. Irene, and supported by an aged man, whose head is seen to the left of the spectator.

Presented by Augustus Frederick, Duke of Leinster, in 1868. 5ft. h., 4ft. 2 in. w.
*School of Caravaggio.*

**621.** *Decollation of St. John the Baptist.*

The executioner stands with uplifted sword over the kneeling saint, awaiting the signal to strike.

Purchased in Rome in 1864. 52¼ in. h., 37 in. w.

**ANGELICO** (Fra Giovanni); born in the province of Mugello, in Tuscany, in 1387. Died at Rome in 1455. *Florentine School.*

Called Il Beato Angelico, on account of the holiness of his life. At the age of 30 he joined the Dominican Order, but before that he must have practised the art of miniature painting or illumination. Later he worked in fresco with extraordinary skill and industry. He lived in great repute both as painter and ecclesiastic, having, in the latter capacity, been offered the archbishopric of Florence. He was employed upon extensive works in fresco at Foligno, Cortona, Orvieto, and Rome, but his most interesting pictures are those on the walls of the Church and Convent of San Marco, at Florence, where he lived and laboured for many years.

("Fra Angelico," by Langton Douglas, 1900.)

**242.** *The Attempted Martyrdom of Saints Cosmus and Damianus under the Pro-Consul Lysias.*

The two saints, with their three brothers, Antimus, Leontius, and Euprepius, are represented bound to a stake in the middle of the picture, surrounded with flames which, avoiding them, fly out and catch the executioners who are kindling the fire. The Pro-Consul sits above on the judgment seat with other personages about him. The background appears to represent a street in Florence. This panel is said to have been one of seven forming a predella which there is reason to believe was that of the high altar of San Marco, at Florence, described by Vasari. After eulogising the altar-piece, he continues—"The predella, in which are stories of the martyrdom of San Cosimo, San Damiano, and others, is so perfectly finished that one cannot imagine it possible for anything to be executed with greater care, nor can figures more delicate or more judiciously arranged be conceived." Of the seven panels of which the predella was formed, the other six are supposed to be identical with three in the Pinakothek at Munich (Nos. 989, 990, and 991), two in the Academia at Florence (Nos. 257 and 258), where the main picture of the altar-piece also is preserved, and one in the Louvre (No. 1293). Other panels of a similar series exist, however, and it is difficult to decide which actually belonged to the S. Marco altar-piece.

Exhibited at Old Masters Exhibition at Burlington House in 1877.
Purchased at the sale of the collection of Mr. Wm. Graham in 1886.
Formerly in the collection of Signori Lombardi e Baldi in Florence from whom Mr. Graham acquired it. 1 ft. 6 in. w., 1 ft. 2 in. h. Panel.

**ANTHONISZEN** (Aernout); born, probably at Amsterdam, about 1632; died not sooner than 1688, at Zierickssee (?). *Dutch School.*

This little known marine painter was the son of Hendrick Anthoniszen, or Van d'Anthoniszen. He worked at Leyden, Middelburg, and Zierickssee. Johannes Porcellis was his maternal grandfather. He signs himself Aernout Anthonissen, A.A., and A.V.A. His pictures are scarce.

**152.** *River Scene, with Shipping.*

Signed with initials, A.A., on the boat to the left. Formerly ascribed to Simon de Vlieger.

Purchased in 1889. 2 ft. 1½ in. H., 3 ft. 1½ in. W.

**ANTOLINEZ** (José); born at Seville, in 1639; died at Madrid, in 1676. *Spanish School.*

He acquired most of his art knowledge at Madrid, where he studied under Francesco Rizi. He was one of the best colourists of the later Spanish School. A good picture of the *Magdalen in Ecstacy*, by him, is in the Madrid Museum. Antolinez came by his death through over exertion in a contest with a fencing master.

**31.** *The Liberation of St. Peter.*

St. Peter kneeling in his cell is aroused by the angel. Figures nearly life size. On a cartel on the wall is inscribed the painter's name.

Purchased in Dublin in 1859. 5 ft. 5¾ in. H., 4 ft, 1 in. W.

**ASCH** (Pieter Jansz Van); born at Delft in 1603; buried there 6th June, 1678. Worked at Delft. *Dutch School.*

**343.** *Landscape with Figures.*

On the left is a building on a high rock, overlooking a river spanned by a bridge. A road over the latter leads past a thick wood on the right; on it are two figures on horseback, a man walking and a woman with a basket, seated. Signed with initials.

Purchased in Dublin in 1894. Octagon; 1 ft. 5 in. H., 1 ft. 9½ in. W. Panel.

**ASHFORD** (William), P.R.H.A.; born in Birmingham about 1746; died in Dublin in 1824. *British School.*

Ashford settled in Dublin in 1764, for some years holding an appointment in the Office of Ordnance, which, however, he relinquished to devote himself entirely to Art. He attained the highest reputation as a landscape painter in Ireland, and on the incorporation of the Royal Hibernian Academy in 1823 was elected President. He was a contributor to the early exhibitions of the Society of Artists in London, and also to the Royal Academy, from 1775 to 1811. Ashford lived in College Green, and afterwards at Sandymount in a house designed for him by Gandon. Here he died on 17th April, 1824, aged 78.

**577.** *View of Dublin Bay.*

See Historical and Portrait Gallery.

**615.** *Leixlip Castle.*

A view of the old Castle and Bridge at Leixlip, with figures in the foreground.

Purchased in Dublin at Sir Thornley Stoker's sale, 1910. 19½ in. H., 28½ in. W.

**ASPER** (Hans): for pictures formerly ascribed to Hans Asper, see Master of the Holzhausen Portraits.

**AVERCAMP** (Hendrick); born in Amsterdam 25th January, 1585; died at Kampen after 1663. *Dutch School.*

Worked at Amsterdam until 1625; after that at Kampen. He was called "The Mute."

**496.** *A Winter Scene.*

A frozen canal crossed by a wooden drawbridge ; numerous figures skating. Signed with monogram.

Presented by Mr. T. Humphry Ward, in 1900. 7¾ in. H., 17 in. W. Panel.

**BAKHUYSEN** (LUDOLF) ; born in Emden in 1631 ; died at Amsterdam in 1708. *Dutch School.*

A pupil of A. Van Everdingen and H. Dubbels ; he was a prolific painter of marine subjects, but never rose above the second rank.

**173.** *The Dutch East India Fleet leaving Port.*

Ships sailing with a fresh breeze from the foreground into the distance ; a ship, which appears to be the admiral's, receiving a salute. The sky is brighter and more lightly painted than is common with the master. Signed " L. Bak " on a spar, in the right-hand corner, the date, 1702, appearing on a flag flying from a boat in the foreground.

Purchased in 1883. 4 ft. 3½ in. H., 3 ft. 9½ in. W.

**BALDUNG** (HANS ; called Grien, and Grün ; Dürer calls him " Grünhans " in the Journal of his Travels) ; born at Gmünd, in Swabia, between 1476 and 1480 ; died at Strasburg in 1545. *German School.*

In 1509 he became a citizen of Strasburg ; worked there and at Freiburg after 1511. Was greatly influenced by his friend Dürer, to whom his pictures are often ascribed ; and was also affected by the school of Martin Schongauer. Good pictures by him are to be seen in the National Gallery, London, the Munich Gallery, the Berlin Museum, the Vienna Academy, the Cathedral of Freiburg in Breisgau, &c.

(" History of Painting," by Woltmann and Woermann, 1887).

*Ascribed to Hans Baldung :—*

**522.** *Portrait of a Man.*

This picture is a free version of a portrait by Luca Signorelli now in the Berlin Museum.

Presented by Mr. H. J. Pfungst, in 1901. 10½ in. H., 8½ in. W.

**BARBIERI** (GIOVANNI FRANCESCO) ; called IL GUERCINO ; born at Cento, a small town in the province of Bologna, in 1591 ; died in 1666. *Bolognese School.*

He was known as Guercino, " The Squinter." He studied the works of Ludovico Carracci, whom he admired much, and formed for himself a vigorous style. He also passed two years in Rome, where he studied under Caravaggio, but returned to his native place in 1642, where he established an academy much frequented by Italian and foreign artists. He had great facility and power of execution, but in his later years abandoned his forcible Caravaggiesque manner for a feeble imitation of that of Guido.

**192.** *St. Joseph with the Holy Child.*

St. Joseph is seen to below the waist looking down lovingly at the Child Jesus who, sitting, rests against his right arm, and holds up a rose for him to smell. Painted evidently under the influence of Guido.

Purchased in 1882. 3 ft. 3 in. H., 2 ft. 6½ in. W.

**BARKER** (THOMAS) ; born near Pontypool, Monmouthshire, in 1769 ; died at Bath in 1847. *British School.*

Thomas Barker's father had been both a barrister and a painter of horses. The family moved to Bath, where Thomas taught himself to paint by copying old masters. At the age of twenty-one he went to Rome. On his return to

England he became a regular contributor to the Royal Academy and British Institution, and won a certain position for himself. His work occasionally shows touches of real genius, especially in the large wall painting of the *Inroad of the Turks upon Scio*, in his own house on Sion Hill, Bath. He is known as Barker of Bath.

**377.** *Landscape, near Bath.*

View from Lansdowne; Bathford on the right, and Roundaway Hill, Wilts, in the distance.

Presented by Mr. George Salting, in 1893. 2 ft. 3½ in. H., 3 ft. W.

**BARRET** (GEORGE, R.A.): born in Dublin in 1732 (?); died in London, 1784. *British School.*

His earlier life was spent painting in the neighbourhood of his native city, and especially in the beautiful mountain scenery of the County Wicklow. He was one of many artists who owed much to encouragement from the Royal Dublin Society, which awarded him a prize of £50 for a landscape, painted at an early age. He was also befriended by the Lord Powerscourt of the day, and it was with two pictures painted for this patron that he first attracted admiration in London. Barret afterwards settled in the metropolis, and rapidly rose to success. It was said that he made as much as £2,000 a year, and in 1768 he became a foundation member of the Royal Academy. Some of his pictures were painted in conjunction with Sawrey Gilpin, R.A., who put in the figures and animals with spirit. Barret's later work is greatly affected by the example of Richard Wilson, and pictures painted in the last five or ten years of his life are frequently ascribed to Wilson. A good example of this period is a view of Beeston Castle, in the Royal Dublin Society's possession. Edmund Burke, who was Barret's friend, procured him a small appointment in his latter days. He was the father of George Barret, the water-colour painter.

**174.** *Powerscourt Waterfall.*

The Waterfall is seen through trees which occupy the foreground. 3 ft. 3½ in. H., 4 ft. 2 in. W.

**175.** *View near Ovoca in the County Wicklow.*

The river flowing between precipitous rocks, at the foot of which is a wooden stage or wharf and a water wheel connected with the machinery of a mine above.

Both purchased in 1880. They are examples of his earlier style. 1 ft. 10 in. H., 2 ft. 4¼ in. W.

**BARRET** (GEORGE, the younger); born 1774 (?); died 1842. *British School.*

He began life by painting landscapes in oil in much the same style as his father, George Barret, the elder, but chiefly made his reputation by his drawings in water-colour. In some qualities these latter have never been surpassed. He was one of the foundation members of the old Water-colour Society on its foundation in 1804, and was a prolific contributor to its exhibitions. In 1840 he published a series of letters on the "Theory and Practice of Water-colour Painting."

**415.** *Portrait of Himself.*

See Historical and Portrait Gallery.

**BARRY** (JAMES), R.A.; born October 11, 1741; died February 22, 1806. *British School.*

Was the son of a ship-master of Cork, where he was born in 1741. He showed a gift for art at an early age, and was allowed to follow his bent. He was sent to Dublin to study under West, then Master of the Schools of the Royal Dublin Society, where he gained the prize for historical painting at the age of 22. His merit attracted the notice of his great countryman Edmund Burke, through whose kindness he was enabled to travel in Italy, where he studied at Rome, and in the Academy of Bologna, of which he became a member. On his return to England in 1770 he settled in London, and devoted himself to painting

imaginative subjects. A few years subsequently he offered to paint gratuitously the great room of the Society of Arts with heroic scenes, and within three years actually accomplished this great work, upon which his reputation chiefly rests. In 1777 he became a Royal Academician, and a few years later was elected Professor of Painting at the Academy. He engraved many of his own works with great vigour and spirit. His career was disfigured to a great extent by quarrels with his brother artists, and especially with Sir Joshua Reynolds.

**128.** *Portrait of Edmund Burke.*

See Historical and Portrait Gallery.

**631.** *Portrait of a Harper.*

A half-length figure of a man playing upon a Harp.

Purchased in 1910. 24 in. H., 18½ in. W.

**BASSANO,** IL.—See PONTE.

**BASTIEN-LEPAGE** (JULES); born, 1st November, 1848; died, 10th December, 1884. *French School.*

Jules Bastien-Lepage was born at Damvillers, in the Department of the Meuse. His father was a well-to-do farmer. The son began life as an employé in the Post Office in Paris. At the age of twenty he resolved to devote himself entirely to Art, entering the Cabanel Studio at the Ecole des Beaux Arts in 1868, and supporting himself partly on an allowance—£24 per annum—voted by the Council General of the Meuse. During the war of 1870 he fought in the ranks of a volunteer company, and had his health shattered for a time by the explosion of a shell, which drove a clod of hardened earth into his chest. He returned to work in 1872, and in 1874 exhibited at the Salon a portrait of his grandfather, which made his reputation. For the remaining ten years of his life he was the most frequently discussed of the younger French artists, and was the leader of the open-air school. In 1880 he exhibited his masterpiece, the *Jeanne d'Arc*, now in the New York Museum. Soon afterwards his health began to give way, and in 1883 a serious internal disorder declared itself. Early in 1884 he went to Algiers, but returned to Paris in May, and there he died in the following December. Much of his active life was passed in his native village of Damvillers.

**583.** *Portrait of Carlo Pellegrini.*

Caricaturist. Born at Capua in 1839. Came to England in 1864, and contributed a large number of *portraits chargés* to "Vanity Fair," between 1869 and his death. These were signed "Ape."

Three-quarter length figure, seated.

Purchased in 1907. 1 ft. 1 in. H.; 9½ in. W.

**BEACH** (THOMAS); born at Milton Abbas, Dorsetshire, in 1738; died at Dorchester in 1806. *British School.*

Beach was a pupil of Sir Joshua Reynolds, whom he followed with considerable success during his best years. He lived for many years in Bath, exhibiting with the Incorporated Society and afterwards with the Royal Academy. His best known work is "*Mrs. Siddons and John Kemble in Macbeth.*" Some excellent portraits by him are in the collection of Lord Ilchester, at Melbury, Dorset.

**490.** *Portrait of a Gentleman.*

A three-quarter length figure, turned towards the right; in powdered wig, blue coat edged with gold braid, and red waistcoat. Signed and dated 1782.

2 ft. 5½ in. H., 2 ft. W.

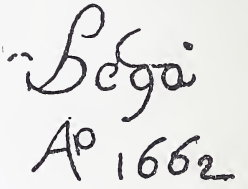
**BEGA,** or BEGYN (CORNELIS PIETERSZ); painter and engraver; baptized at Haarlem, 15th November, 1620; died of the plague in the same city, 27th August, 1664. *Dutch School.*

His father, Peter Begyn, a sculptor, placed him in the school of ADRIAN VAN OSTADE, whom he followed in depicting the amusements and drolleries of Dutch peasant life. If he did not equal his master in colour, freedom of execution,

and general vivacity, he was his superior as a draughtsman and "stylist," and his works are now highly esteemed. He is said to have led an irregular life, which forced him from home and induced his change of name. He met his death in a manner which did him honour, if, as it is said, he was seized with the plague while tending a young woman with whom he was on the eve of marriage, and who, when attacked by this fearful disorder in 1664, was deserted by every one else. He left some thirty-four or thirty-five spirited etchings, and his drawings are among the best of the Dutch School.

## 28. *Two Men Singing.*

Two men are leaning over a piece of music singing at the top of their voices; around are strewed musical instruments and books. An excellent example. Signed,




Formerly in Mr. Wm. Hope's collection. Purchased in London in 1863 at sale of Mr. Blamire's collection. 1 ft. 1½ in. H., 1 ft. W. Panel.

**BELLINI** (Giovanni); born in Padua or Venice about 1428; died in the latter city in 1516. *Venetian School.*

Giovanni Bellini and his elder brother Gentile were the sons of Jacopo di Piero Bellini, a Venetian painter of great ability, who had studied under Gentile da Fabriano at both Venice and Florence. Jacopo afterwards lived in Padua, and it is possible that his sons were born there. Giovanni was born about 1428, but the exact date is unknown. He studied in his father's studio, but his art was affected by his friendship with Andrea Mantegna, who afterwards married Giovanni's sister Nicolosa. The mutual influence of these two painters upon one another is to be seen most strikingly exemplified in two pictures in the National Gallery, London, both representing the "Agony in the Garden." It was probably not until after 1460 that Giovanni established himself in Venice, where he had to face the formidable rivalry of the Vivarini. His brother Gentile left Venice for Constantinople in 1479, and Giovanni was commissioned to carry on the pictures begun five years before in the Sala del Gran Consiglio, receiving at the same time the promise of the first *senseria*, or broker's patent, which should fall vacant in the Fondaco de' Tedeschi (German Exchange). The work of the brothers was destroyed by fire in 1577. We have the word of Albert Dürer for the high place held by Giovanni in the estimation of his countrymen even as late as 1506, a year after the execution of his great altarpiece for San Zaccaria, while another great achievement, the altarpiece in San Giovanni Chrysostomo, was finished in 1513, and is almost entirely cinquecento in style. Giovanni Bellini offers one of the few instances of continuous artistic development from the beginning to the end of a long life. His early works are in tempera. They are dry and hard in texture, angular in design. With every year that passed he made an advance, and when the influence of Antonello da Messina has led to the general adoption of the oil medium in Venice, he at once grasped its capabilities and expanded into a richer and grander method. The last important work ascribed to him, the *Bacchanal* at Alnwick Castle, is an astonishing production for a man nearly ninety years of age, who had painted some seventy years before, such a thing as the *Blood of the Redeemer*, in the English National Gallery. Giovanni Bellini died on the 24th of November, 1516, and was buried in the Church of SS. Giovanni e Paolo, where his brother Gentile had been interred nine years before.

("Giovanni Bellini," by Roger E. Fry, 1899).

**100.** *Portraits of Two Venetian Personages.*

On the right the bearded figure of a Venetian senator, wearing a cloth-of-gold robe, lined with ermine, and a black cap; on the left a younger man, bearded, wearing a grey robe with a red cross on the left breast; his two hands clasp a red cap. The latter figure is probably by Francesco BISSOLO. Figures less than half length; life size. The picture was brought to Paris from the Fesch sale at Rome by M. Aguado; subsequently was purchased by Count Pourtales, and by him presented to Paul Delaroche, who possessed it until his death. It was purchased at his sale in 1857, by M. Auguiot, of Paris, from whom it was bought for the National Gallery of Ireland in 1867.

Exhibited at the Old Masters Exhibition at Burlington House in 1883, and at the Burlington Fine Arts Club in 1912. 2 ft. 1 in. H., 3 ft. 2 in. W. Panel.

**BELLINI** (GENTILE); born about 1426-7; died 23rd February, 1507. *Venetian School.*

Gentile Bellini was the elder brother of Giovanni and son of Jacopo di Piero Bellini. He was named after his father's teacher, Gentile da Fabriano. He studied under his father, at Padua, and did not migrate to Venice until after he was thirty. His first Venetian commission was the painting of the organ doors in St. Mark's with colossal figures of SS. Mark, Theodore, Jerome, and Francis. Twelve years later he was employed by the State to renovate Gentile da Fabriano's wall pictures in the Sala del Gran Consiglio in the Ducal Palace. We next find him selected by the Senate to go to the Ottoman Court, to fulfil some commissions for Mahomet II. He sailed for Constantinople on the 3rd September, 1479, with two assistants, the expenses of the party being defrayed by the State. The Sultan sat to Gentile, one of the resulting portraits being now in the Layard Collection at Venice. Gentile soon returned to Venice and resumed his career. He took up his work in the Ducal Palace, where, in collaboration with his brother, he painted four subjects from the life of Frederick Barbarossa. These we only know from Vasari's description, as they were destroyed by fire in 1577. The most important works by Gentile now extant are:—The *Portrait of Mahomet II.* above mentioned, the *Miracle of the Cross*, the *Corpus Domini Procession*, both in the Academia at Venice; *St. Mark Preaching at Alexandria*, in the Brera; and an *Adoration of the Magi*, in the Layard collection. The National Gallery, London, has at least one good example, in the *Portrait of a Mathematician*, and probably two others in *St. Peter Martyr* and *St. Dominic.*

("Gentile Bellini," by Layard [in Kugler's Handbook of Italian Painting, 1887]).

*School of Gentile Bellini:—*

**244.** *Head of a Man.*

A middle-aged man, in black dress and cap. The face has an expression of keen intelligence. Much repainted.

Purchased in 1886. 1 ft. H., 9 in. W. Panel.

**BELLOTTO,** or BELOTTO—See CANALETTO.

**BENSON** (AMBROSIUS): Flourished 1521-1550. *Flemish School.*

*Ascribed to Benson:—*

**3.** *Portrait of a Lady as the Magdalen, reading.*

A lady, dressed in a crimson velvet bodice, with a veil head-dress, is reading an illuminated book. A picture similar in design, size, and of the same person, is in the National Gallery, London.

Purchased in Paris, 1864. 1 ft. 7 in. H., 1 ft. 4 in. W. Panel.

**BERCHEM** (Claes Pietersz, commonly called Nicolas); born at Haarlem 1st October, 1620; died at Amsterdam, 18th February, 1683. *Dutch School.*

Son and pupil of Peter Claesz; he also studied under Jan Van Goyen and J. B. Weenix. It is, however, only of the last-named that we can detect the influence in his style and work. Though Berchem treated various classes of subjects, yet it is in cattle pieces that he is most excellent. His drawing of animals is admirable and masterly, and his figures are touched with great spirit. As not only the scenes but the figures in many of these are Italian in character, there can be no doubt that he visited Italy, and painted there. Figures by Berchem appear in many landscapes by J. v. Ruisdael, A. v. Everdingen, and others.

**176.** *An Italian Farm-house and Yard.*

Extensive farm buildings occupy the background; in foreground are cattle and a man seated, playing with a dog.

Signed,

Purchased in 1884. 2 ft. ½ in. w., 1 ft. 8½ in. h. Panel.

**245.** *A Stag Hunt.*

A woody scene, with huntsmen on foot and horseback, and dogs following a stag, at which a man in the foreground, in a scarlet coat, is shooting; a line of blue hills in the distance. Signed.

From Lord Breadalbane's Collection. Exhibited at Old Masters Exhibition at Burlington House in 1877. Purchased in 1886. 2 ft. 6 in. w., 1 ft. 7 in. h. Panel.

**510.** *Italian Landscape.*

A large tower, with other buildings, stands on a high rock. In the foreground a man seated sideways on a grey horse, with other figures and cattle.

Bequeathed by Sir Henry Page Turner Barron, Bart., and received in the Gallery in 1901. 1 ft. 11½ in. h., 2 ft. 5½ in. w.

**BERGEN** (Dirk, or Theodore, Van); born at Haarlem about 1640; died after 1690. *Dutch School.*

He was a pupil of Adrian Van de Velde; painted landscapes and cattle, and although he never equalled his master, his best works are frequently attributed to Vandevelde, and sometimes to N. Berchem. He worked at Haarlem and was for some time in London.

**59.** *The Old White Horse.*

An old white horse stands in a rocky landscape, with cattle and sheep grouped about; a shepherd and a woman are seated in the background, in conversation.

Formerly in the collection of M. Zachary; purchased in London at the Anderson Sale in 1864. 1 ft. 10¾ in. h., 1 ft. 8¼ in. w.

**274.** *Cattle in a Rocky Landscape.*

Cattle are standing in the middle of the composition, others lying down. A woman in a blue dress on a donkey in the middle distance, talking to a man who is resting on the ground. A white horse standing near a shed in the background.

Purchased in 1887. 1 ft. 9¾ in. h., 2 ft. w.

**BERTHON** (René Théodore); born in 1776 at Tours; died in Paris, 7th April, 1859. *French School.*

Berthon was a pupil of David. He painted scriptural and historical subjects and portraits, and was a frequent exhibitor at the *Salon* between 1796 and 1849. Several of his works are in the National Museum of Versailles.

**133.** *Portrait of Lady Morgan.*

See Historical and Portrait Gallery.

**BINDON** (Francis); born in the County Limerick towards the end of the 17th century; died June 2, 1765. *British School.*

Bindon was a gentleman who took great interest in art. Early in life he travelled on the Continent, and afterwards became known in Ireland as a portrait painter, and also as an architect, in the latter capacity building country seats for Lords Bessborough and Desart, Mr. Tighe, and others. As a portrait painter his name is chiefly known in association with that of Dean Swift, of whom he painted several pictures. He also painted Primate Boulter, Archbishop Cobbe, and other distinguished persons, whose portraits were engraved in mezzotint. In consequence of age and failing sight he relinquished the practice of his art soon after 1758.

**484.** *Portrait of Archbishop Boulter.*

**598.** *Portrait of Jonathan Swift, Dean of St. Patrick's.*

See Historical and Portrait Gallery.

**BLACKLOCK** (William James); born 1816; died in 1858, at Brampton, Cumberland.

He exhibited thirty-six pictures at the Royal Academy between 1836 and 1855. They mostly represented scenes in the North of England.

**503.** *Naworth Castle, Cumberland, showing "Belted Will's" Tower.*

Presented by Sir Walter Armstrong in 1900. 1 ft. 4 in. h., 2 ft. 4½ in. w.

**BLEKER** (C. [?]). First half of the 17th century. *Flemish School.*

Little is known of this painter; he was one of several of the same name. He appears to have belonged to the School of Rubens.

**246.** *A Raid on a Village.*

A group of horse soldiers in the foreground driving cattle before them. In the distance cavalry charging, and a village burning.

Signed and dated 1628. Purchased in 1885. 2 ft. 5¼ in. h., 4 ft. 5 in. w. Panel.

**BOEL** (Pieter); born at Antwerp in 1622; died in Paris in 1674. *Flemish School.*

This excellent painter of animals, birds, flowers, and fruit was a pupil of Frans Snyders. He studied also in Italy for a time and then returned to his native country. He was very popular in his day, and published some spirited etchings.

**42.** *Noah's Ark.*

In the background the landing of the various contents of the Ark; in the foreground poultry, dogs, pieces of armour, &c. This picture was formerly ascribed to Hondekoeter and J. B. Weenix.

Deposited with the Irish Institution in 1854 for the National Gallery, Ireland, by the Earl of St. Germans, then Lord Lieutenant.

5 ft. 7½ in. h., 7 ft. 11 in. w.

**BONIFAZIO**—See PITATI.

**BONINGTON** (RICHARD PARKES); born at Arnold, near Nottingham, in 1801; died in London in 1828. *British School.*

He was the son of a man who from being governor of Nottingham gaol became a portrait painter, and practised in Paris. The son studied in the Louvre, in the Ecole des Beaux Arts, and in the studio of Gros. In 1822 he visited Venice, whence he returned to England, where his pictures at once gave him a great reputation. In 1824 he won a gold medal at the Salon. He died in London in the twenty-seventh year of his age. His natural gift for *painting* has scarcely been excelled among modern artists.

## 537. *The Chibouk.*

A young Turk seated cross-legged on a cushion. He holds a long Chibouk in his hand, and seems to be just awakening from a siesta. A reversed version of this picture, in water colour, is in the Wallace collection, No. 750.

Purchased in 1902. 9½ in. H., 11½ in. W.

**BONVICINO**—See MORETTO.

**BORDONE** (PARIS); born at Treviso in 1500; died in Venice, 19th January, 1570. *Venetian School.*

He was of noble family, a *cavaliere*, and a pupil of Titian; but aimed more at the style of Giorgione. He painted history and sacred subjects; but excelled in portraiture. His most celebrated historical work is in the Academy of Venice, *The Fisherman presenting to the Doge the ring of S. Mark.* His finest portrait is, perhaps, the half length of a Venetian Lady in the English National Gallery. Bordone spent some time in France, whither he went on the invitation of King Francis I.

*Ascribed to Bordone:—*

## 82. *Portrait of a Man.*

A bust portrait, the face turned three-quarters to the right. Dark brown hair and slight, reddish moustache and beard.

Purchased in Paris, in 1867. 1 ft. 9 in. H., 1 ft. 5 in. W.

**BOTH** (JAN); born at Utrecht about 1610; died there 9th August, 1652. *Dutch School.*

Abraham Bloemart was the chief instructor of Jan Both, who became one of the most original and individual landscape painters of the Dutch School. Many of his landscapes are Italian in character, and bathed in a Cuyp-like sunshine. His touch is brilliant, especially in the treatment of foliage and underwood. His brother, Andries, is said to have added figures to many of his pictures, but here Sandrart seems to have made some mistake, as pictures by Jan exist with dates posterior to the death of Andries in 1650, in which the figures are identical in manner with those ascribed to the latter. Again, the known pictures of Andries resemble the works of Brouwer, Peter Quast, and de Bloot, rather than the figures in Jan's landscapes. Both brothers lived a considerable time at Rome.

## 179. *An Italian Landscape.*

A wooded scene, glowing with the afternoon sun, a lake in the distance, a winding road leading out from the foreground through trees, a pigeon-house, &c., in the middle distance. A white horse, foreshortened, with a scarlet cloak thrown over the saddle, stands in the foreground, a man beside it settling its girths, and a man in

brown hat and cloak, on a brown horse, facing them. A beggar approaching from the front. An excellent example.

Signed :—

Formerly in the Palace of the Rasponi family at Ravenna. Purchased in Brussels at the sale of the collection of Comte Ferdinand Rasponi in 1880. 2 ft. 5¼ in. H., 3 ft. 3½ in. W.

**BOTTICELLI** (Alessandro, or Sandro, Filipepi, called Botticelli) ; born at Florence in 1444 ; died there 17th May, 1510. *Florentine School.*

Sandro Botticelli was a pupil of Fra Filippo Lippi. He was a man of vigorous originality and poetic imagination, and one of the most fascinating of the group of Florentine artists of the fifteenth century. He was among the painters originally chosen to decorate in fresco the Sixtine chapel, in the Vatican, before it was handed over to Michelangelo. His works are numerous, and of great variety, but the wealth of his imagination cannot be better appreciated than by a study of his illustrations to the Divine Comedy of Dante, now in the Berlin Museum, but formerly in the Hamilton Palace Library. These also display the love of movement, which was one of his characteristics. He was one of the earliest painters who attempted mythological subjects, and yet he was a follower of Savonarola. It is, however, in the representation of the Madonna, the Holy Child, and Angels, that he is seen at his best. His own colouring is sweet and refined, but many of the pictures bearing his name can only be accepted as productions of his studio. He died poor. He was the master of Filippino Lippi.

"Sandro Botticelli," by Herbert P. Horne.

"History of Painting," by Woltmann and Woermann, 1887.

"Amico di Sandro," by B. Berenson (in Study and Criticism of Italian Art, 1901).

"A Lost 'Adoration of the Magi' by Sandro Botticelli," by H. P. Horne (in the Burlington Magazine for March, 1903).

## 110. *The Story of Lucretia.*

This panel, which contains much that is characteristic of the master, is divided into three compartments : the first representing the Suicide of Lucretia ; the second, the Oath of Brutus over her dead body ; and the third, the Expulsion of the Tarquins. It was formerly customary in Italy to place the trousseau of a bride in long chests, *cassoni*, which were painted with suitable scenes, often by the best masters of the day ; and this appears to be a panel from such a chest. The story of Lucretia was very frequently chosen as one of the subjects for this species of decoration.

Purchased in Rome in 1856. 1 ft. 3½ in. H., 4 ft. 10¼ in. W. Panel.

## 470. *Portrait of Musician, or maker of Musical Instruments.*

The half-length figure of young man, turned towards the right : dressed in black, fur-trimmed gown and black cap. He holds a viol, which he appears to be tuning, the bow resting in the hollow

of the left arm—Various musical instruments on a shelf at his right. Landscape seen through an open window.

This fine picture has also been ascribed to Raffaellino del Garbo, Ercole Roberti, and Francesco Cossa.

Purchased in 1897. Panel, 1 ft. 8 in. H., 1 ft. 2 in. W. In Tempera.

**BRAY** (SOLOMON DE); born at Amsterdam in 1597; died at Haarlem, 11th May, 1664. *Dutch School.*

He moved to Haarlem in his youth and remained there for the rest of his life. He painted for Princess Amalia von Solms, drew for engravers on wood, and published a volume of poetry. He also worked as an architect in Haarlem. Jan, Jacob, and Dirk de Bray were his sons.

**180.** *Group of Two Young Boys.*

Supposed to be the painter's sons from their resemblance to portraits of them by their father at Hampton Court; one appears to have his arm bared to be bled, the other looks on with an expression of fear. Signed and dated.

Purchased in 1875. 1 ft. 2 in. H., 11 in. W.

**BREKELENKAM** (QUIRINGH GERRITSZ). Born at Zwammerdam about 1620; died at Leyden in 1668. *Dutch School.*

Brekelenkam used to be called a scholar of Gerard Dow, but his pictures do not recall the work of that master of high finish, being much more freely and thinly painted, and with a lighter touch. Possibly De Pape was his real master. He was a member of the Guild of St. Luke at Leyden in 1648. He was a most unequal painter. Several excellent examples are in the English National Gallery.

*Ascribed to Brekelenkam:—*

**247.** *A Dutch Kitchen.*

An elderly woman in a red jacket and black skirt, with hands folded across her waist, sitting on a chair and looking uneasily out of the picture. A great array of kitchen utensils fills the right of the picture. Dated 1642.

Purchased in 1885. 1 ft. 4½ in. H., 1 ft. 3 in. W. Panel.

**BRENNAN** (MICHAEL G.); born 1839; died 1871. *British School.*

A native of Castlebar, Co. Mayo. Became a student of the Schools of the Royal Dublin Society, and of the Royal Hibernian Academy, where he early distinguished himself; subsequently he studied in Italy. Exhibited on several occasions with success at the Royal Academy between 1865 and 1870. Died in Algiers of consumption, from which disease he had been suffering for some years.

**153.** *A Vine Pergola at Capri.*

Purchased in 1873. 1 ft. 10 in. H., 2 ft. 5½ in. W.

**155.** *The Interior of a Church at Capri.*

Purchased in 1873. 2 ft. 5¼ in. H., 1 ft. 11½ in. W.

**BRITISH SCHOOL.** *Painters unknown.*

**130.** *Portrait of Laurence Sterne.*

**211.** *Do.* *Thomas Addis Emmet.*
Pastel.

**281.** *Do.* *Sir Walter Raleigh.*

**282.** *Do.* *Lady Raleigh.*

**283.** *Do.* *Robert Devereux, Earl of Essex.*

**302.** *Do.* *John Moore, the Father of Thomas Moore the Poet.*

**303.** *Do.* *Mrs. Moore, Mother of the Poet.*

**304.** *Do.* *Robert Dudley, Earl of Leicester.*

**394.** *Do.* *Henry Boyle, First Earl of Shannon.*

**395.** *Do.* *Sir Charles Wogan.*

**399.** *Do.* *Right Hon. John Ponsonby.*

**401.** *Do.* *Joseph Addison.*

**402.** *Do.* *Queen Mary II.*

**411.** *Do.* *Charles Tottenham, M.P.*

**414.** *Portrait of a Lady.*

Half-length, in painted oval; nearly full face; in brown dress. Style of Sir Peter Lely.

Purchased in 1889. 2 ft. 5 in. H., 2 ft. W.

**419.** *Portrait of a Gentleman, 16th Century.*

Three-quarter length, standing; in gold embroidered red costume and linen ruff. His right hand rests on a helmet, his left on an open book. Round his neck and hanging down to his waist is a black ribbon on which is inscribed the words "El segno del mio male." In the background is inscribed "Fatis semper agitatus iniquis"; and in the left hand upper corner, "An°. dñi. 1584, mense decembr; Ætatis suæ 45."

Purchased in 1892. 3 ft. 1 in. H., 2 ft. 4¾ in. W. Panel.

**421.** *Portrait of the Right Hon. Wm. Conolly, M.P.*

**422.** *Do.* *Lady Anne Conolly.*

See Historical and Portrait Gallery.

**428.** *Portrait of the Comte de Roucy.*

Half-length; nearly full face; in armour, with lace collar. Inscribed, "*Francois de Roye de la Rochefoucauld Comte de Roucy, Ano.* 1670."

Purchased in Dublin at the sale of Sir Edward Hutchinson's Collection, in 1895. 2 ft. 2 in. H., 1 ft. 10½ in. W.

**455.** *Portrait of a Gentleman.*

Half length, to left; black coat and powdered hair.

Oval; 9 in. H., 7½ in. W. Pastel.

**477.** *Portrait of Richard West, Lord Chancellor of Ireland.*

**504.** *Do.* *Lord Chancellor Bowes.*

**545.** *Do.* *J. P. Curran.*

**549.** *Do.* *Anne Boleyn.*

**557.** *Do.* *H. Mossop.*

**567.** *Do.* *Mrs. Grattan.*

**584.** *Do.* *Robert Boyle.*

**599.** *Do.* "*Stella.*"

**613.** *Do.* *Nicholas Brady.*

See Historical and Portrait Gallery.

**BROCAS** (William), R.H.A.; born about 1794; died 1868.

Was one of the sons of Henry Brocas the elder. He painted portraits, figure subjects, and landscapes. He was an exhibitor in the R. H. A. from 1828 to 1863, and was elected an Associate in 1843 and a Member in 1860.

**647.** *View of Bray Head.*

Purchased in 1913. 24¼ in. H., 33½ in. W.

**BROUWER** (Adriaen); born at Oudenarde in 1605 or 1606; buried at Antwerp, 1st February, 1638. *Flemish School.*

Although a Fleming by birth, Brouwer studied under Frans Hals at Haarlem, where he was working in 1628. From 1631 to the end of his life he was domiciled at Antwerp. Technically he was one of the most consummate masters of the Dutch-Flemish School, while for character and animation he was rivalled only by Jan Steen. His works are not numerous. He is chiefly to be studied at Munich, where eighteen of his best pictures are in the Pinacothek. A fine example is in the Ionides collection in the Victoria and Albert Museum; another is in the Steengracht collection at the Hague; two or three good specimens are in the La Caze collection in the Louvre; the Rijks Museum, Amsterdam, has two early pictures; and a few are in English private collections, the best, perhaps, being one now (1912) in the National Gallery, lent by Sir Hickman Bacon. Another fine one is in Apsley House. A collection of twelve or more belongs to Mrs. Adolf Schloss, in Paris.

**356.** *The Corn Doctor.*

The "doctor," bending on one knee, applies a hot iron to the foot of his patient, a young peasant.

Purchased in 1892. 12¼ in. H., 10½ in. W.

**BROWN** (H. Harris): Living Painter.

**622.** *Portrait of Archbishop Alexander.*

See Historical and Portrait Gallery.

**BRUEGHEL** (Jan), commonly called "Velvet" Brueghel; born at Brussels in 1568; died at Antwerp, 13th January, 1625. *Flemish School.*

He was a pupil of Pieter Goetkint, at Antwerp. He travelled in Italy, and in Rome became painter to Cardinal F. Borromeo, for whom he worked occasionally all his life. In 1596 he was back in Antwerp, between which city and Brussels he spent the rest of his life. He had many pupils. His work is often confused with that of his brother Peter, and his son, Jan Brueghel the younger.

*The Landscape in No.* 513.
See RUBENS.

**BRUYN** (BARTHOLOMAUS DE); born probably at Haarlem in 1493; died in Cologne between 1553 and 1557. *School of Cologne.*

Formed himself upon the *Master of the Death of the Virgin* (q.v.), and afterwards was influenced by the Italianizing Dutchmen. His portraits are excellent.

*School of B. Bruyn :—*

**404.** *Portrait of a Man.*

Half length, nearly full face; flat black cap, and furred robe.

Presented by Mr. Henry J. Pfungst, in 1895. 10 in. H., 6½ in. W. Panel.

**BURKE** (AUGUSTUS NICHOLAS), R.H.A. Died 28th December, 1891. *British School.*

Sixth son of William Burke, of Knocknagur, Co. Galway. Became an artist, and was elected an Associate R.H.A. in 1872, and full member the same year. He exhibited in the R.A. and other exhibitions in London from 1863 to 1891. He left Ireland in 1882, after the murder of his brother, Thomas Henry Burke, in the Phœnix Park.

**587.** *A Connemara Landscape.*

An expanse of flat, marshy land, with cattle feeding. A range of hills in the distance.

Purchased in 1908. 14½ in. H., 29 in. W.

**BURNET** (JOHN); born in Edinburgh in 1784; died at Stoke Newington, April, 1868. *British School.*

Burnet learnt etching and engraving from Robert Scott, while as a painter he was educated at the Trustees' Academy, where he had for fellow pupils William Allan and David Wilkie. In 1806 he came to London, where he began practice as an engraver, his first plate to attract much notice being one from *The Jew's Harp*, by Wilkie. He engraved several other pictures by Wilkie with great success, but never entirely abandoned painting. His principal picture is *Greenwich Pensioners*, intended as a companion to Wilkie's *Gazette of Waterloo*, which he had engraved. Both pictures belong to the Duke of Wellington. Burnet published several excellent books on art. He received a pension on the civil list at the age of 76, and retired to Stoke Newington, where he passed the last years of his life.

**378.** *Sketch for the Picture of "Greenwich Pensioners," —in the Collection of the Duke of Wellington.*

Numerous figures of Pensioners and their friends feasting at a table beneath the trees of Greenwich Park. Conspicuous, in the foreground, is an old Pensioner explaining, on a chart, the battle of Trafalgar, to some children.

The finished picture, painted for the Duke of Wellington, is at Apsley House. A Study by Burnet from a Greenwich Pensioner, made, probably, when preparing for this picture, figures in the Louvre as the work of Raeburn.

Purchased in 1894. 1 ft. 5 in. H., 2 ft. 4¾ in. W.

**CANALE,** or CANAL (ANTONIO), generally, but apparently not correctly, called CANALETTO; born at Venice in 1697; died 1768. *Venetian School.*

This famous artist began by following his father, Bernardo, in the calling of a scene painter. He became by far the most famous of all painters who have been identified with the delineation of Venice. His best works are in London, Berlin, Dresden, Vienna, Munich, and Paris. Many were engraved

by Vincentini, and Canale himself etched thirty-one views of Venice. He sojourned two years in England, painting in London, Windsor, and elsewhere. His genuine productions are by no means common, many of the pictures ascribed to him being the work of Bellotto, the younger Marieschi, and others. The picture in this Gallery is an early work.

**286.** *View of the Piazza of San Marco, Venice.*

One of the comparatively rare pictures of the master, into which no water is introduced. The point of view is on the north side of the Piazza.

From collections of T. Newington Hughes, 1848, and Charles Cope, 1872. Purchased, in 1885, at the sale of the collection of Mr. G. Beckett Denison. 1 ft. 6 in. H., 2 ft. 6¼ in. W.

**CANALETTO** (BERNARDO BELLOTTO, called CANALETTO to distinguish him from his uncle, Canale); born 1720 (?); died in 1780. *Venetian School.*

He was nephew and pupil of the above, and closely imitated his manner, which, however, in his hands, especially in the painting of architecture, becomes more mannered and conventional. After accompanying his uncle in some of his travels, he settled down as Court Painter to the King of Poland and Elector of Saxony, and divided his time between Warsaw and Dresden. He died in the former city in 1780. His masterpiece, perhaps, is a large *View of Verona*, in the collection of the Earl of Powis.

**181.** *A View of Dresden.*

A view of Dresden, looking down the Elbe, with the Bruhlsche Terrasse, the bridge, the royal church, &c., in the distance.

1 ft. 7 in. H., 2 ft. 8½ in. W.

**182.** *The Companion.*

A view of Dresden looking up the Elbe, the royal church being the most conspicuous object.

This picture bears the following inscription and signature,

Bernard Bellotto dit Canaletto
Peintre. Du Roi

"Bernard Bellotto, called Canaletto, Painter to the King."

Both purchased in Paris in 1883, at the sale of the collection of M. B. Narischkine. They are first rate examples of Bellotto's talent. 1 ft. 7 in. H., 2 ft. 6½ in. W.

**CAPALTI** (ALESSANDRO, *Cavaliere*); Roman Painter; exhibited portraits at the Royal Academy from 1851 to 1858. *Modern Italian School.*

**406.** *Portrait of John MacHale, Archbishop of Tuam.*

See Historical and Portrait Gallery.

**CAPPELLE** (JOHANNES, or JAN, VAN DE); born at Amsterdam in 1624 or 1625; was buried in that city 22nd December, 1679. *Dutch School.*

According to Gerbrandt Van den Eeckhout, Capelle had no master, but we may safely conclude, from the evidence of his pictures, that he formed himself on the example of his friend, Simon de Vlieger. His time was not exclusively given to art, for he was rich, and owned a dye-works. His pictures are

frequently signed, but seldom dated. Most of his better works are in the United Kingdom. Several fine examples are in the National Gallery, London, but his masterpiece is probably the large canvas belonging to Lord Revelstoke.

**74.** *A Winter Scene in Holland.*

A small inn stands on the bank of a frozen river, upon which some figures are apparently playing a game like curling. In the distance is a bridge, and, further, the village church; a warm evening sky, clouding over. Signed,

Purchased in 1888. 1 ft. 5 in. H., 1 ft. 9 in. W.

**CAPPENBERG** (MASTER OF); active from about 1500 to 1525. *German School.*

He was a member of the German School of Westphalia, but nothing further is known of him at present. The two following pictures are now ascribed to him.

**358.** *The Coronation of the Virgin.*

In the centre of the picture kneels the Virgin. Seated on either side are God the Father, and Christ, holding the crown over her head. Above hovers the Holy Ghost in the form of a dove.

3 ft. 2½ in. H., 2 ft. 2 in. W. Panel; in tempera.

**458.** *Christ before Pilate.*

Our Lord wears the crown of thorns, a coarse gray robe, and a cord round his waist, and is barefooted. He bends forward with an expression of weariness and pain, and does not look towards Pilate as he is pushed before him by the soldiers. Pilate, wearing furred robes and a golden chain, sits in the judgment chair, and looks at Christ, while he stretches out his hands to the other side that an attendant may pour water on them. His wife, richly dressed, touches him on the shoulder.

Found in the Cathedral Church of Liesborn (or Marienfield) with No. 19. Formerly in the Krüger Collection at Minden. Both transferred from the National Gallery, London. 3 ft. 2½ in. H., 2 ft. 2 in. W. Panel; in tempera.

**CARAVAGGIO.**—See AMERIGHI.

**CARPACCIO** (VITTORE) or SCARPAZA, or SCARPACCIA, as Vasari calls him; born about 1450, on one of the Venetian Islands or perhaps in Istria; died not sooner than 1522. *Venetian School.*

Little is known of his history. He was associated with Gentile Bellini in painting the Doge's palace, and may also have gone with him to Constantinople, as he shows great knowledge of Oriental life. He was one of the first Venetians to adopt the oil medium. His finest works are the series of eleven scenes from the legends of SS. Jerome, George, and Trifonius, the patrons of Dalmatia, in the Chapel of S. Giorgio degli Schiavoni, at Venice. Other fine works by him are in the Academia and Museo Civico, at Venice, and in the Galleries of Milan, Ferrara, Vienna, Berlin, Stuttgart, and Paris.

("History of Painting," by Woltmann and Woermann, vol. 2. [1887]).

*Ascribed to Carpaccio :—*

**352.** *The Virgin and Child Enthroned.*

The Virgin seated on a throne, holding the child on her lap. On the right stands the archangel Gabriel with the lily; on the left the archangel Raphael, holding by the hand Tobit who carries a fish under his arm. On the lower step of the throne lie an open book and an apple; a small plant in an "albarello" is also introduced.

(See Morelli's "Italian Masters in German Galleries," p. 375, note).

Exhibited at Burlington House in 1891. Purchased at the sale of the Collection of the Rt. Hon. G. A. F. Cavendish Bentinck, M.P., in 1891. 4 ft. 9 in. H., 3 ft. 10 in. W. Panel.

**CARPI** (GIROLAMO DA); born at Ferrara in 1501; died there in 1556. *Italian (Ferrarese) School.*

He was a pupil of Benvenuto Tisi, called Garofalo, and after leaving that master's studio passed some time portrait-painting in Bologna. He afterwards visited Parma and Mòdena, where he was strongly influenced by the works of Correggio and Parmigiano. His pictures are mostly in Ferrara and Bologna, but the Dresden Gallery possesses a good *Venus and Cupid*, and two pictures by him are at Brocklesby, in the collection of the Earl of Yarborough.

**367.** *Adoration of the Shepherds.*

The Virgin and St. Joseph, seated under ruined columns, watch over the infant Saviour. The Shepherds approach from the left. The Holy Spirit appears above in a burst of yellow light. Subsidiary figures and a distant landscape on the right.

Formerly in Lord Northwick's Collection. Purchased in Dublin in 1859. 2 ft. 2 in. H., 3 ft. 1 in. W. Panel.

**CARRACCI** (ANNIBALE); born at Bologna, 3rd November, 1560; died at Rome, 15th July, 1609. *Bolognese School.*

Annibale Carracci was at first destined for his father's business, that of a tailor; but his cousin, **Ludovico Carracci,** already a painter of great eminence, seeing his inclination and taste for drawing, took him into his own house and educated him carefully in art. Annibale profited so well by his instructions that he was soon able to assist his master; and, leaving Bologna, he went to Parma, where he studied the works of Correggio; then to Venice, where he became personally intimate with Tintoretto and Paul Veronese, who, however, do not seem to have influenced his colour. After some time he returned to Bologna, and joined his brother, **Agostino Carracci,** and his cousin, Ludovico, who generously acknowledged the superiority of his former pupil. The three Carracci there founded a School of Painting which soon became celebrated. Annibale was afterwards invited to Rome by the Cardinal Odoardo Farnese, to paint ceilings in his palace, upon which he spent eight years. According to his friend, Monsignor Agucchi, Annibale scarcely painted anything during the last five years of his life.

**89.** *Christ on the Cross.*

On the right of the cross, St. Francis; on the left, St. Anthony of Padua; both kneeling. Above, on each side, an adoring and weeping angel floating on the clouds towards the upper part of the cross. This picture was painted by order of the Farnese Family. It is noted in the "Artistic Memoirs of the House of Farnese," and was subsequently in the possession of Gott, the Sculptor.

Purchased in Rome in 1856. 10 ft. 3 in. H., 7 ft. 8 in. W.

**CASTIGLIONE** (BENEDETTO); born at Genoa, in 1616; died at Mantua, in 1670.

Studied under Paggi and Andrea de' Ferrari, and subsequently under Van Dyck, at Genoa. He painted history, portrait, landscape, battles, and animals. He was also a prolific etcher.

**357.** *Elijah invoking, by Prayer, the Sacred Fire from Heaven.*

A sketch for the decoration of an oval ceiling. A pyramid of stairs rises up in the centre, on which stands King Achab, with raised head and hands. Elijah is at his altar, praying, "Hear me, O Lord, hear me, that this people may learn that thou art the Lord God," while fire descends from heaven on the pure sacrifice, to the confusion of the false priests and worshippers of Baal.—III. Book of Kings, chapter xviii.

Purchased in Dublin, 1859. 2 ft. 6½ in. H., 4 ft. 8 in. W.

**CAZNEAU** (EDWARD L.): born about 1809; died (?) *British School.*

Was a native of England and came to Dublin as a young man. He practised as a portrait painter for some years, exhibiting at the Royal Hibernian Academy from 1835 to 1847. There is no further account of him after the latter date.

**602.** *Portrait of Himself.*

See Historical and Portrait Gallery.

**CEREZO** or CEREZA (MATEO); born at Burgos, 1635; died at Madrid, 1675. *Spanish School.*

He learnt the rudiments of painting from his father, Mateo Cerezo, at Burgos. At the age of fifteen he went to Madrid, where he worked under Carreño de Miranda. He also assisted Fr. Herrera the younger in painting the dome of the church of the Atocha, at Madrid. His pictures which are fairly numerous, are distinguished by vigorous and skilful execution (somewhat in the manner of Van Dyck), and colour which is occasionally very good.

**75.** *Ecce Homo.*

The figure of Our Lord, seen to the waist. His head is crowned with thorns. In the right hand, which is bound with a rope to the left, he holds the reed sceptre. A light crimson robe is cast about his shoulders. There are two *pentimenti*. The reed has been repainted to move it further from the face, and the position of the rope about the wrists has been changed. This picture resembles one of the same subject by Andrea Solario, in the Poldi Pezzoli Museum, to such a degree that Cerezo must have seen the latter. Formerly ascribed to Titian.

Exhibited at Burlington House in 1883. Purchased at Sir William Knighton's sale in 1885. 2 ft. 4½ in. H., 1 ft. 9½ in. W.

**CHAMBERS** (GEORGE); born at Whitby in 1803; died in London, 1840. *British School.*

He was the son of a common seaman, and first gave indications of artistic talents while apprentice on a trading sloop. He took lessons in drawing of one Bird, at Whitby, and afterwards obtained employment on the Great Panorama of London, painted for the now defunct Colosseum in the Regent's Park. He also painted scenery for the Pavilion Theatre. But his best productions are his naval battles, three of which are in the Painted Hall at Greenwich. He was a member of the Old Water Colour Society.

**403.** *Sea piece.*

A rough sea; in the middle distance a sailing boat; other vessels in the distance.

Purchased in 1895. 5¼ in. H., 10¼ in. W. Millboard.

**CHANET** (Henri). Living painter. Born in Paris. Pupil of Giard, Bonnat and J. Goupil. *Modern French School.*

**312.** *Portrait of Miss Julia Kavanagh, the Novelist.*
See Historical and Portrait Gallery.

**CHARDIN** (Jean Baptiste Simeon); born in Paris, 1699; died in Paris, 1779. *French School.*

Chardin was the son of a billiard-table maker. His masters in art were Cazes, Noël-Nicolas Coypel, and J. B. Van Loo. He became a member of the old Académie Royale in 1725. His pictures of still life, and still more those of the domestic life of the French *bourgeoise*, were immensely popular, so that he was often induced to repeat a subject three or four times, which has led to some confusion in the various attempts which have been made to trace his development. He was one of the most consummate artists of the eighteenth century, but he died a pensioner of the French King.
("French Painters of the 18th Century," by Lady Dilke, 1899).

**478.** *Les Tours de Cartes (Card Tricks).*
A man seated at a table covered with a Turkey rug amuses two children with a pack of cards.

Exhibited at the Salon of the Louvre in 1739. Engraved in reverse by P. L. Surugue, 1774. Formerly in the collection of M. Despuechs, banker. Purchased in 1898. 12 in. h., 15¼ in. w.

A picture of the same subject is in the Hermitage Gallery, St. Petersburg, and another was in the Doucet collection. There is also a companion picture, *Le Jeu de l'Oye.*

**CIGNANI** (Carlo); born in Bologna, 1628; died 1719. *Italian School.*

A pupil of Francesco Albano. He was a painter of great repute in the latter part of the 17th century. His chief work is the cupola of the Cathedral at Forli, which occupied him from 1686 to 1706. Pictures by him are to be found in most of the Continental galleries, and at Hampton Court.

**183.** *St. Cecilia.*
St. Cecilia playing a kind of harpsichord and singing with two angels, one of whom is playing a guitar.

Presented by Sir Henry Barron, Bart., in 1878. 4 ft. 7½ in. h., 4 ft. 9 in. w.

**CLAESSENS** (Antony), the Elder. Sixteenth century. Died in 1613. *Early Flemish School.*

*Ascribed to Claessens :—*

**420.** *The Nativity.*

Formerly in the Krüger Collection, at Minden. Transferred from the National Gallery, London. 2 ft. 1½ in. h., 1 ft. 6¼ in. w. Panel: in oil.

**CLAESZ** (Pieter); called Claesz van Haarlem; born at Steinfurt about 1590; buried at Haarlem, January 1, 1661. *Dutch School.*

He was the father and first teacher of Nicolas Berchem. His own master is unknown, but he always worked at Haarlem. Houbraken mentions his pictures of still life. The best of them are remarkable for a fine simplicity and an agreeable warm grey tone. The following example shows him at his best so far as quality goes, but more important specimens are at Brussels and elsewhere.

**326.** *Still Life.*
A table covered with a green cloth, on which are various objects,—a large metal goblet, plates, a cut lemon, &c.; with a spray of vine leaves in the background. Signed with a monogram.

Purchased in Paris, in 1893. 15 in. h., 22½ in. w. Panel.

**CODDE** (PIETER); born 1599 or 1600 at Amsterdam; buried there October 12, 1678. *Dutch School.*

Codde was long ignored in Art history; he is now recognized as one of the most important members of the Hals group of conversation-piece painters. His monogram was ascribed by Dr. Waagen to an imaginary Cornelis Palamedes, and yet in the 18th century his pictures sold well, and under his own name. R. de Vries discovered a document in Amsterdam, by which it appears that one Pieter Codde was commissioned to complete the great unfinished Hals, the Schuttersgild of Amsterdam, which is now to be admired in the Rijks museum there. Several figures, especially in the centre of that picture, are exactly of the type we find in Codde's own works, so that we need not doubt that our painter and the man selected to finish the Hals were one and the same person. Codde's distinguishing characteristics, at his best time, are a tendency to the gigantic in the apparent proportions of his figures; a delight in rich stuffs, silk, satin, &c., a love for rich black, electric blue, pale green and dull, lustreless red; a fattish impasto with a great fusion of touch. Dr. Bode (*Holländische Malerei*) enumerates over fifty examples of his work, a list which is being yearly added to by new discoveries.

**321.** *Interior, with figures.*

Interior of a room; on left a blue canopied bedstead. In foreground stands a richly dressed cavalier, with black cloak and grey hat and feather, engaged in altercation with two women. Another man and woman are conversing at a table in the background. A large dog is introduced. Signed on the footboard of the bed with monogram.

Purchased in 1892. 12½ in. H., 16 in. W. Panel.

**COELLO** (ALONSO SANCHEZ); born early in the sixteenth century, at Valencia; died at Madrid in 1590. *Spanish School.*

Sanchez Coello is supposed to have received his training as a painter in Italy. He practised in Lisbon and Madrid, and was *Pintor del Rey* to Philip II. He was a friend of Antonio Mor, with whom he collaborated, and whose pictures he occasionally copied. His best works are little inferior to those of Mor himself. Among his pupils were PANTOJA DE LA CRUZ and FELIPE DE LIAÑO. The Museo del Prado possesses several royal portraits by him, while a large number were destroyed when the Alcazar of Madrid and the country Palace of Pardo were burnt. Two fine examples are in the collection of Mr. L. Raphael, London.

**17.** *Portrait of a Young Man, probably a Spanish Prince.*

Three-quarter length figure of a young man in embroidered doublet and short mantle.

Purchased in Rome in 1864. 3 ft. 6 in. H., 2 ft. 7 in. W.

**COLLINS** (CHARLES): died 1744. *British School.*

Mentioned by Walpole ("Anecdotes of Painting") as a painter of "all sorts of fowl and game." He appears to have followed his profession for a time in Ireland.

**594.** *Dead Game.*

A heap of dead game, a hare, curlew, snipe, &c., on the ground.

Bequeathed by Mrs. Stretton, 1908. 21½ in. H., 40½ in. W.

**COLLINS** (WILLIAM), R.A.; born 1788; died 1847.

Was born in London where his father, a native of Co. Wicklow, had settled as a picture-dealer. He studied in the Royal Academy, and exhibited his first work in 1809. He painted rustic groups and landscapes, and occasionally portraits. After a visit to Italy in 1836, he varied his subjects with pictures of Italian life. His subject pictures, such as *The Sale of the Pet Lamb*, *Children*

*Blowing Bubbles*, were popular and many were engraved. He became an Associate of R.A. in 1814 and a Member in 1820. He was father of Wilkie Collins, the novelist.

## 648. *Portrait of the Artist's Mother.*

Presented by Sir Hugh P. Lane in 1913. 14 in. H., 12 in. W. Panel.

**COMERFORD** (JOHN); born 1770; died in 1832. *British School.*

Born in Kilkenny. His art studies were begun in his native town, where he diligently copied the pictures at Kilkenny Castle, and afterwards for a time painted portraits in oil in Kilkenny, Waterford, &c. Coming to Dublin he worked as a miniature painter, and also did small portraits in chalk and pencil. His miniatures, especially of men, are splendidly modelled and full of character.

## 634. *Portrait of Mrs. Dobbyn.*

A half-length of an old Lady in a large white cap.
Purchased in 1911.

**CONSTABLE** (JOHN), R.A.; born June 11, 1776, at East Bergholt, Suffolk; died in London, April 1, 1837. *British School.*

Constable's family was of Scottish origin. His father was a wind-miller at East Bergholt, in the neighbourhood of which his son was afterwards to find the subjects of many of his best pictures. The boy became a student at the Royal Academy in 1799. He was elected an A.R.A. in 1819, and a full Academician in 1829. He painted a few portraits, but in the main he confined himself to landscape, in which branch of art he became the founder of a school which has since spread over the civilized world. In 1816 Constable married Miss Mary Bicknell, a lady possessed of a small fortune which secured the pair from money troubles. His success with the public began about the year 1820. In 1824 three of his pictures were at the Paris Salon, where they won a gold medal, a success repeated the following year at Lille. The pictures in question were the *Hay Wain*, a *View near London*, the *Lock on the Stour*, and the *White Horse*. The *Corn Field*, which, like the *Hay Wain*, is now in the English National Gallery, was painted in 1827, and marks, perhaps, the culminating point in his career, although his later and more freely painted works are more popular with painters. One of the finest of these is the *Valley Farm*, also in the National Gallery, London. Constable published a set of mezzotint engravings of English landscape, scraped by David Lucas, which are now among the prizes of the Collector. He died suddenly in Charlotte Street, Fitzroy Square, immediately after the close of the Academy Schools for the 1836-7 season, in which he was the last visitor.

("Constable and his Influence on Landscape Painting," by C. J. Holmes, 1902).

## 376. *Landscape, probably near Salisbury.*

A wooded fore-ground, behind which runs a stream. In the distance appears a village among trees; sky overcast and dark with rain-clouds.

Purchased in 1893. 11½ in. H., 15 in. W. On Millboard.

**COOKE** (EDWARD W.), R.A.: born in London, 1811; died 4th January, 1880. *English School.*

He was the son of George Cooke, one of Turner's engravers, who was of Dutch descent. His interest was at first given to scientific pursuits, and it was not until he was about twenty-four that he decided to become a painter. He first exhibited at the Royal Academy in 1835. He became an A.R.A. in 1851 and an R.A. in 1864. In 1863 he was elected a Fellow of the Royal Society. He was also a Fellow of the Linnæan, Geographical, and Geological Societies and an Hon. Associate of the R.I.B.A. His pictures deal mainly with maritime and architectural subjects. He died at his house near Groombridge.

**593.** *Church of Sta. Maria della Salute, Venice.*

View of the famous church from the Grand Canal, painted, probably, from a window in the Palazzo Ferro, now the Grand Hotel.

Bequeathed by Mr. Henry Calcott Brunning in 1908. 31 in. H., 26½ in. W. Panel.

**COOPER** (SAMUEL); born in London, 1609; died 5th May, 1672. *British School.*

Samuel Cooper studied under his elder brother, Alexander, and his uncle, the elder John Hoskins. He is chiefly known for his unrivalled miniatures. He painted in that style many of the most eminent men of his time, notably Oliver Cromwell several times, of whom there is also a life-sized head in crayons in Sydney-Sussex College, Cambridge, attributed to Cooper. Cooper's widow, who was the sister of Pope's mother, received a pension from the Crown.

*After Cooper;—*

**264.** *Portrait of Richard Cromwell.*

See Historical and Portrait Gallery.

**COQUES** (GONZALES); born at Antwerp, 1618; died there, 18th April, 1684. *Flemish School.*

Studied under Peter Brueghel the third, and David Ryckaert the younger, whose daughter he married. Was held in high esteem in his native city. He is chiefly distinguished for his small full-length portraits, very often family groups, in which class of subject he excelled all his contemporaries. Notwithstanding their high finish, the execution is bold and masterly. The air and manner of his figures are suggestive of aristocratic life. Many of his best pictures are in England; *The Five Senses* in the National Gallery are perhaps his masterpieces.

**185.** *Portrait of a Lady.*

Three-quarter figure, full face, in light blue silk dress with pearl ornaments, a fan in her left hand, a bowl of flowers on the table beside her. Finished with extraordinary care.

Purchased in Brussels at the sale of the collection of Vicomte Bernard Du Bus de Gisignies in 1882, when *The Five Senses* were purchased for the National Gallery, London.

8 in. H., 6½ in W. Panel.

**CORREGGIO** (ANTONIO ALLEGRI DA); born, 1494; died 5th March, 1534. *Italian School.*

Antonio Allegri, called Corregio from the small town near Modena in which he was born, was the son of one Pellegrino Allegri, a cloth merchant. His education in art was obtained under the influence of the school of Ferrara, although no particular painter can be named as his master. He obtained his first important commission in 1514, when he was only twenty years of age. The resulting altarpiece is now in the Dresden Gallery (168). In 1518, he was at work in Parma, where, in 1521, he contracted with the Benedictines of S. Giovanni Evangelista to paint the apse and dome in their church. This commission was followed by a similar one, in connection with the duomo. The frescoes in these churches are usually quoted as Correggio's masterpieces, but his fullest charm is to be sought in easel pictures, such as the *Mercury, Venus and Cupid* and the small *Vierge au Panier*, both in the National Gallery, London, and the *Antiope* of the Louvre. In 1520, Correggio married Girolama, the daughter of an esquire to the Duke of Mantua, by whom he had three daughters and a son, Pomponio, who became a painter. An absurd story, to the effect that Correggio's death was due to over exertion under a load of coppers, has been finally discredited by the discovery that he was almost certainly in easy circumstances.

("Antonio Allegri da Correggio," by Corrado Ricci. London, 1896.)

*Ascribed to Correggio :—*

**184.** *Head of St. Catherine the Martyr.*

A head and shoulders, with one hand holding the palm of martyrdom ; a beautiful face, with eyes turned down. Injured by cleaning.

Purchased in 1881. 1 ft. H., 9 in. W.

**COSTA** (LORENZO) ; born at Ferrara in, or before, 1460 ; died 5th March, 1535. *School of Ferrara and Bologna.*

Costa studied, probably, under Cosimo Tura and Francesco Cossa. In 1483, he established himself in Bologna, where he worked for nearly a quarter of a century under the protection of the Bentivogli. His art is still chiefly to be studied in Bologna. During this period of his life, however, he also painted in the Schifanoia Palace at Ferrara. Francia probably studied painting under Costa, although some years senior to him. In 1509, after the fall of the Bentivogli, Costa moved to Mantua, where he spent the rest of his life. Many fine artists issued from his studio, among them Ercole de Giulio Grandi, Dosso Dossi, and Mazzolino, besides Francia. Two frescoes in San Giovanni de Monte, Bologna, are perhaps his best productions. The Holy Family in this collection is an excellent example of his work on a smaller scale.

("History of Painting," by Woltmann and Woermann, vol. ii., 1887.)

**526.** *The Holy Family.*

The Infant Christ reclines on a white cloth upon a bench or table ; his head resting on a bundle of rushes ; behind stand the Virgin and St. Joseph gazing at him in adoration. Landscape background.

Purchased in 1901. 2 ft. 3¾ in. H. ; 1 ft. 9¾ in. W. Panel.

**COTES** (FRANCIS), R.A. ; born in London in 1726 ; died in 1770. *British School.*

His father, who had been Mayor of Galway, went to London in 1720 and lived in Cork-street. Francis was a scholar of George Knapton. He worked more in pastel perhaps, than in oil, but in both kinds his work is inferior only to the best that the eighteenth century produced. His better portraits in oil have frequently been sold as works of Sir Joshua. He was one of the original members of the Royal Academy. After a long period of neglect, his pictures are now in request.

(For a list of Cotes' Portraits see "Gentleman's Magazine" for 1786.)

**373.** *Portrait of Anne (Douglas-Hamilton), Countess of Donegal.*

**417.** *Do. Maria (Gunning), Countess of Coventry.*

See Historical and Portrait Gallery.

**COTIGNOLA** (FRANCESCO DA), called ZAGANELLI ; flourished about the year 1518. *School of Parma.*

This painter resided chiefly at Ravenna. He was a scholar of Nicolo Rondinelli. Both Lanzi and Vasari speak highly of works by Francesco, particularly a *Resurrection of Lazarus*, which is at Classe, and a *Baptism of Christ* at Faenza. One of his most important works is a large altar picture at the Osservanti at Parma, representing the Virgin, with several saints. He had a brother, Bernardino, with whom he painted, in 1504, a picture representing the Virgin between SS. Francis and John the Baptist, placed in the inner chapel of the Padri Osservanti in Ravenna ; and another at Imola, in the Church of the Reformati, dated 1509. Some have confounded the two brothers, from the names Francesco and Bernardino appearing on the same picture. A picture (St. Sebastian) by Bernardino is in the National Gallery, London. One of Francesco's best pictures is a Marriage of the Virgin in the Naples Museum, a remarkable work.

**106.** *The Infant Christ adored by the Blessed Virgin and Saints.*

The Infant Christ is seated on a pedestal ; the Virgin kneels before him at one side, a Franciscan saint behind her ; on the opposite side St. Francis and St. Anthony of Padua. There is an inscription on a cartel on the pedestal, partly obliterated, but apparently attributing the work to Francesco Bernardino Cotignola, dated 7th April, 1509. This may be the work referred to by Lanzi as being at Imola. It was brought to England by Mr. Wigram, and was subsequently in possession of M. Nieuwenhuys.

Purchased in 1864. 5 ft. 11 in. H., 5 ft. W. Canvas, transferred from panel.

**COUSIN** (JEAN) ; born at Soucy, near Sens, in 1500 or 1501 ; died before 1593. *French School.*

The founder of the characteristically French School. Little is known of his life. His first occupation was that of a glass painter at Sens ; he afterwards established himself in Paris, as a goldsmith. As a painter his chief work is the *Last Judgment*, now in the Louvre. He is now most widely known, perhaps, by his designs for the wood engraver.

*Ascribed to Cousin :—*

**350.** *Mary Magdalen in the Desert.*

The Magdalen, nude to the waist, is half seated, half kneeling, against a rock, her pot of ointment beside her. In her left hand she holds a crucifix. Background of high rocks and trees.

Purchased in 1889. 9½ in. H., 7½ in. W. Panel.

**COX** (DAVID) ; born at Deritend, Birmingham, April 29, 1783 ; died at Harborne, Birmingham, June 7, 1859. *British School.*

He was the son of a white-smith, and was taught the same trade in early youth. He was afterwards apprenticed, however, to a maker of lockets and brooches. This trade, too, he soon left to become colour grinder at the Birmingham Theatre, then under the management of Macready. From this humble position he soon rose to painting the scenes themselves. In 1804 he came to London, and was employed for a time in the scene room at Astley's Theatre. He next became a drawing master, and supported himself for some years by teaching and selling sketches. His position gradually improved, until at last he obtained good prices for both his drawings and his drawing lessons. In 1813 he was elected to the Old Water Colour Society, and in 1814 became drawing master at the Military College at Farnham. This post, however, he soon resigned, and thenceforward lived by the sale of his drawings, and by giving such lessons as he chose to give. In 1814 he sent to live for a time at Hereford ; in 1827 he returned to London ; in 1841 he moved to Harborne, where he spent the rest of his life, and died. He published a "Treatise on Landscape Painting and Effect in Water Colours." Since his death his finer drawings and oil pictures have changed hands at very large prices.

**375.** *Harborne Church, near Birmingham.*

Two large trees in the foreground, through which is seen the square tower and portion of the church. The painter lies buried in this churchyard. Signed in full.

From the Murrietta collection. Purchased in 1892. 7½ in. H., 11½ in. W. Millboard laid down on Panel.

**CRANACH** (LUCAS SUNDER) ; born at Cranach, or Kronach, in Bavaria (whence he takes the name by which he is known), on 4th October, 1472. Died at Weimar, 16th October, 1553. *German School.*

He was court painter to Three Electors of Saxony—Frederick the Wise, John the Persevering, and Frederick the Magnanimous. With the first he made a pilgrimage to the Holy Land ; and he shared the five years' imprisonment

of the last at Innspruck, after the defeat of Mühlberg. From 1537 to 1544 he was Burgomaster of Wittenburg. He was a painter of great force and originality, excelling chiefly in portraiture, though painting many religious and profane subjects.

("History of Painting," by Woltmann and Woermann, 1887.)

**186.** *Judith, with the head of Holofernes.*

A favourite model of the painter, in the elaborate costume of the period. She holds a sword stiffly in the one hand, and grasps the hair of Holofernes with the other.

Signed with the artist's device, a crowned dragon. Purchased in 1879. 1 ft. 5½ in. H., 1 ft. ½ in. W. Panel.

**471.** *Christ on the Cross.*

This picture is a free version of the well-known panel by Albert Derer, dated 1506, in the Gallery at Dresden. The chief variations from the original are in the drapery and in the introduction of a view of Jerusalem into the background.

Signed with Cranach's device, and dated 1540. Formerly in the collection at Condover Hall. Purchased in 1897. 9¾ in. H., 7¼ in. W. Panel.

**CREDI** (LORENZO DI); born in Florence in 1459; died there in 1537. *Italian (Florentine) School.*

Lorenzo di Credi was the son of Andrea, and grandson of Oderigo, di Credi, as we know from his own will, and from that of Andrea Verrocchio. He was the fellow-pupil of Leonardo da Vinci and Perugino in the studio of Verrocchio. He was skilled in sculpture as well as in painting, for Verrocchio wished him to complete the statue of Colleoni, for Venice, left unfinished by his master. In this Verrocchio's desire was unfulfilled, for the work was completed by Leopardi. As a painter Lorenzo is notable for the elaborate finish and enamel-like surface of his pictures, especially those of his later years. His masterpiece, however, is the full length nude figure of Venus, in the Uffizi, in which a broader style prevails. Good pictures by him are also in the Florentine Academy, in the Louvre, in the Berlin Museum, and in the English National Gallery.

*School of Lorenzo di Credi :—*

**519.** *The Virgin and Child.*

The Virgin seated with the Child on her knee; on the right an Angel adoring; on the left another angel holding a bunch of flowers. Landscape background, with mountains and water.

Purchased in 1901. Circular panel 2 ft. 9½ in. in diameter.

**CREGAN** (MARTIN), P.R.H.A.; born in Co. Meath, 1788; died in Dublin, 10th December, 1870. *British School.*

He studied in the Art School of the Royal Dublin Society, and afterwards in London as a pupil of Martin A. Shee. He early made a reputation as a portrait painter. He exhibited at the Royal Academy, London, from 1812 to 1821. On the foundation of the Royal Hibernian Academy in 1823 he was one of the original members, and was afterwards its President for many years.

**159.** *Master Crewe.*

From the celebrated picture by Sir Joshua Reynolds, now in the possession of the Marquess of Crewe. The portrait represents John, the young son of the first Lord Crewe, masquerading as Henry VIII. The original picture is a full length.

Purchased in 1869 from Mrs. Cregan. 2 ft. 3½ in. H., 2 ft. 11¾ in. W.

*Portrait of Charles Kendal Bushe.*

See Historical and Portrait Gallery.

**CROOS** (ANTONIE JANSZ VAN DER); born 1606 or 1607; died at the Hague in 1662 (?). *Dutch School.*

Croos seems to have been a pupil of Jan van Goyen. He was working, chiefly at the Hague, from 1634 to 1662, and was probably the true author of many pictures now ascribed to Van Goyen.

**328.** *View of the Castle of Egmont, near Alkmaar.*

The castle stands on the bank of a wide river; in foreground are boats with men fishing. Signed and dated 1660.

Purchased in 1892. 1 ft. 11 in. H., 2 ft. 7½ in. W.

**CROWLEY** (NICHOLAS JOSEPH), R.H.A.; born in Dublin, December 6th, 1819; died in London, November 4th, 1857. *British School.*

He was a pupil in the Royal Dublin Society's School. At the age of 15, in 1835, he exhibited a picture at the Royal Academy, and continued to exhibit until his death. He was elected a member of the R.H.A. in 1837. He spent much of his life in London, but also worked in Belfast and Dublin. He painted chiefly domestic subjects, and also portraits, including that of O'Connell.

**202.** *Sketch for a full-length Portrait of Lord Mulgrave, Lord Lieutenant of Ireland.*

See Historical and Portrait Gallery.

**CUMING** (WILLIAM), P.R.H.A.; born in 1769; died in 1852. *British School.*

An Irish portrait painter practising in Dublin in the latter part of the 18th and beginning of the 19th century. He was one of the three artists chosen to elect eleven others to be the founders of the Royal Hibernian Academy in 1823, and was its President from 1829 to 1832.

**187.** *Portrait of the Earl of Charlemont,* K.P.

**305.** *Do. Edward Hudson, Member of the Council of the "United Irishmen."*

See Historical and Portrait Gallery.

**CUYP** (ALBERT); painter and engraver; born at Dordrecht in October, 1620; died there 15th November, 1691. *Dutch School.*

He was the son and disciple of Jakob Gerritsz Cuyp, whom however, he far excelled. He painted landscape and cattle, seaports with shipping, scenes along the banks of the river Maes, and about his native town, Dordrecht, portraits, cavaliers on horseback, &c. His pictures are distinguished by a luminous atmosphere, often bathed in sunshine, and leave an agreeable impression of characteristic Dutch restfulness. During his life, and for more than a century subsequent to his death, his works were comparatively little valued; since then they have risen enormously in public estimation and price. The great majority are in the United Kingdom.

(Catalogue raisonné of the Hague Museum, 1895.)

**49.** *Milking Cows.*

An example of Cuyp's first manner.

A girl with a straw hat sitting in the foreground milking a dun-coloured cow; two large brass milk cans, such as they still use in Holland, beside her; other cows and figures in background; beautiful silvery effect of sky and distance. The principal group, including the milk cans, is almost identical with that in the foreground of a large picture in Bridgewater House, also with one in a large picture in the Hermitage, St. Petersburg.

Formerly in the Gillott Collection. Presented to the National Gallery of Ireland, by Mr. John Heugh, of Tunbridge Wells, in 1873. 1 ft. 8 in. H., 2 ft. 2¼ in. W. Panel.

**CUYP** (Jakob Gerritsz); born at Dordrecht in December, 1594; died there (?) in 1651 or 1652. *Dutch School.*

He was a pupil of Abraham Bloemart, and worked at Dordrecht from 1617 onward. He was the father of Albert Cuyp.

**151.** *Portrait of a young girl with a dog.*

Three-quarter length. She wears a dress of white and pale blue, with coral necklace and bracelets; her right hand holds a strap attached to the dog's collar, her left hand rests on its head.

Purchased at the sale of the Hadzor collection in 1889. 1 ft. 11½ in. h., 1 ft. 7¾ in. w. Panel.

**346.** *Portrait of an Old Lady.*

Three-quarter length; seated; turned to the right, looking to the front. Wears a loose black mantle over a tight-fitting red body trimmed with gold lace, and cut low to show white *chemisette* and collar. On her head a close black cap adorned with gold and pearls; a lace veil hanging therefrom. Her left hand rests on her knee, her right is held across the body. An unusually fine example of the master.

Purchased in 1894. 2 ft. 4½ in. h., 1 ft. 11 in. w. Panel.

**DANBY** (Francis), a.r.a. and r.h.a.; born in Co. Wexford, 16th November, 1793; died at Exmouth, 9th February, 1861. *British School.*

He was a student in the schools of the Dublin Society, and exhibited his first works in Dublin. He went to England in 1813, and resided at Bristol for some time. He exhibited his first picture at the British Institution in 1820, and at the Royal Academy in 1821, after which he rapidly rose in public estimation. He was elected an Associate of the Academy in 1825, but never advanced to the full honours.

**162.** *The Opening of the Sixth Seal.* (*Revelations vi.* 12–17.)

Danby seems to have repeated this subject more than once.

Exhibited at the British Institution in 1828, and at the Art Treasures' Exhibition at Manchester in 1857, by Mr. Francis Edwards.

Engraved by G. H. Phillips. Purchased in 1871. 6 ft. 1 in. h., 8 ft. 4½ in. w.

**DANBY** (James Francis); born at Bristol, 1816; died in London, 1875. *British School.*

A son of the foregoing; excelled in painting sunrise and sunset effects.

**259.** *The last Gleam of Sunset.*

A mountain tarn, with wildfowl flying in the foreground, the rocky background illuminated by the warm rays of the sun.

Purchased in 1875. 11½ in. h., 1 ft. 4 in. w.

**DAVID** (Gheerardt); born, probably at Oudewater, about 1450; died at Bruges, 13th August, 1523. *Early Flemish School.*

He was the son of Jan Davidsz, of Oudewater, Holland. He settled at Bruges, about 1484, and became a member of the Corporation of Saddlers and Painters, of which he was Dean in 1501. In 1496 he married Cornelia Cnoop; in 1508 he became a member of the Brotherhood of N. D. de l'Arbre Sec; in 1513 he visited Antwerp, and was there received into the guild of St. Luke; in 1523 he died, and was buried in N. D. de Bruges. David was one of the most distinguished masters of the early Netherlandish Schools, and his fame is continually growing as fresh masterpieces are identified as his. His rehabilitation

is mainly due to the researches of Mr. W. H. James Weale. His most distinguished scholar was Adriaan van Ysenbrandt, whose *œuvre* is now in process of disentanglement from that of David, Mostaert, and other masters.

(W. H. James Weale, "Le Beffroi," and the "Gazette des Beaux Arts" (vols. 20 and 21).

G. H. de Loo, "Catalogue Critique," Bruges, 1902.

H. Hymans, "l'Exposition des primitifs Flamands à Bruges," 1902.)

**13.** *Our Lord bidding farewell to His Mother.*

The standing figure of Our Lord, wearing a long blue robe, with right hand raised as though in the act of blessing. A panelled background, floor of grey, yellow, and white tiles. On a level with our Lord's mouth the following words appear in two straight lines against the brown panels :—

Vale mea dulcissima mater, jam.
Vado imolari pro salute hominũ.

Probably one of two wings of a reredos, the centre of which was a carved crucifix. The other wing would bear the figure of the Virgin.

Formerly in the possession of the O'Shea family, Co. Waterford, and ascribed to Hugo van der Goes.

Purchased in 1869. 3 ft. 10½ in. H., 2 ft. W.

**DELEN** (Dirck Van); born at Heusden in 1605; died at Arnemuyden, near Middelburg, 16th May, 1671. *Dutch School.*

He was a pupil of Frans Hals, but followed an entirely different line of art, painting architectural subjects, real and imaginary; exteriors and interiors, plentifully peopled by figures, generally personages of quality, fine ladies and cavaliers. These were occasionally put in by other hands, but as a rule he painted them himself. His pictures are distinguished by their excellent perspective and delicate treatment of architectural lines. He resided chiefly at Arnemuyden, where he attained to the position of Burgomaster.

**119.** *Interior of a handsome apartment of the early 17th century.*

A large room, with a bed in a recess in one corner, and an assembly of ladies and cavaliers, some grouped round a table upon which are fruit and wine. It is interesting to be able to recognise upon the walls, some of a series of engravings by Delff from portraits by Mierevelt.

Signed —

Purchased at the Secretan sale in Paris, in 1889. 2 ft. 4½ in. H., 3 ft. 1¼ in. W. Panel.

**DELFF** (Jacobus); born at Delft, May 24, 1619, buried there, June 17, 1661. *Dutch School.*

Pupil of Willem Jacobsz Delff and of Michael Mierevelt. He was Councillor and post-Commissioner of his native town.

**332.** *Portrait of a Dutch gentleman.*

To waist; turned to left, and looking round to front. Dressed in black, with a large ruff. On his head a black skull cap.

Formerly ascribed to Cornelius Janssen and W. van der Vliet.

Presented by Mr. Antonio Brady, in 1864. 2 ft. 3 in. H., 1 ft. 9 in. W. Panel.

**DICKSEE** (J. R.); born 1817; died 20th September, 1905. *British School.*

**135.** *Portrait of Sir Henry Montgomery Lawrence,* K.C.B.

See Historical and Portrait Gallery.

**DOBSON** (WILLIAM); born in London, 1610; died 28th October, 1646. *British School.*

His father was a master in the Alienation Office and a friend of Sir Francis Bacon. He studied in London under a portrait painter and picture dealer named Peake, and having through him had the opportunity of copying some pictures by Titian and Van Dyck, one of his efforts (exhibited in a shop window) attracted the attention of the latter, who sought him out and recommended him to King Charles I., who not only gave him employment, but attached him to his court. On the death of Van Dyck he was appointed sergeant painter; and on the outbreak of the Civil War he followed the king to Oxford, where he was fully employed in painting the leading cavaliers of the Court and army. His fortune, however, seems to have declined with that of the king, for he fell into distress and died at the early age of thirty-six, while His Majesty was a prisoner with the Scots. His style, while somewhat resembling that of Van Dyck, is less graceful, but his best pictures take a high rank in the history of English art.

**250.** *Portrait Group.*

A group consisting of a lady sitting in the middle with a child on her lap, on her left a middle-aged man leaning on a terrestrial globe with his left hand, which holds a compass, while with his right he holds that of the child; four young men stand in the background, one of them, with head stooped, exhibiting a design for a window, somewhat resembling those of Whitehall.

Of this picture Horace Walpole says, in his account of Dobson ("Anecdotes of Painting," Vol. II., p. 352): "I have seen nothing of Dobson preferable to this; there is the utmost truth in it." He conjectures it to represent the family of Francis Carter, an architect, scholar, and deputy of Inigo Jones, but his experience of Dobson must have been small.

Purchased at the Blenheim sale in 1886. 4 ft. 8¾ in. H., 6 ft. 1¼ in. W.

*Portrait of the Painter.*

A head turned three-quarters to the left, in an oval.

Purchased in 1909. 29 in. H., 24 in. W.

**DOMENICHINO.** See ZAMPIERI.

**DOYLE** (HENRY E.), R.H.A., C.B.; born in 1827; died in London, 17 February, 1892; buried, with his brother Richard, at Kensal Green. *British School.*

He was son of John Doyle, the famous HB., and was educated as an artist. He contributed to the early pages of *Punch*, and afterwards supplied the cartoons to *Fun*. He was a Commissioner of the Exhibition of 1862, and Superintendent of the Arts Section of the Dublin Exhibition in 1865. He succeeded Mr. G. F. Mulvany as Director of the National Gallery of Ireland in 1869, and by his sound judgment, pure taste, and wide knowledge made the collection under his charge one of great interest. He was made C.B. in 1880.

**423.** *Portrait of Richard Doyle.*
See Historical and Portrait Gallery.

**DOYLE** (JOHN); born in Dublin, 1797; died 2nd January, 1868. *British School.*

Studied in Dublin, and for some time had a good practice as a painter of horses. Taking to portraiture he went to London in 1823, where he soon afterwards commenced the publication of the famous series of political sketches signed HB, in a monogram, which continued to appear until about 1844. He painted a few portraits in oil.

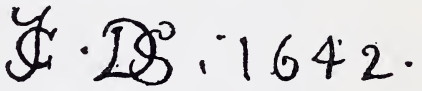
**144.** *Portrait of Christopher Moore,* R.H.A., *Sculptor.*
See Historical and Portrait Gallery.

**DROOGSLOOT,** OR DROOCHSLOOT (JOOST CORNELISZ); born at Utrecht (?) in 1586; died there, 14th May, 1666. *Dutch School.*

Was apparently a person of some consequence in his native city, having been a regent of the Hospital of St. Job. Chiefly known for his numerous pictures of village scenes, landscapes, &c.

**252.** *The Ferry.*

A river, seen in perspective receding into the distance, bordered with houses on both banks; a ferry crossing in the middle. The aerial perspective and sunshine are agreeable. Signed.



Purchased in 1885. 2 ft. H., 3 ft. 6 in. W. Panel.

**DUCK** (JACOB A.); born at Utrecht about 1600; died at the Hague (?) after 1660. *Dutch School.*

Duck worked mostly at Utrecht, where he became a member of the Guild of St. Luke in 1621. Towards the end of his life he moved to the Hague. Little is known of his career. The small picture catalogued below shows him technically at his best.

**335.** *Interior, with woman sleeping.*

A woman sleeping, seated on a low stool or cushion; her left arm, resting on a table at her side, supports her head, She is dressed in a blue and yellow dress with short white cape, and small white cap. On the table are jewels, plate, and money. In background are three men, one of whom appears to be stealthily abstracting some jewellery which lies on a small form or stool. Signed :—

Purchased in 1891. 11½ in. H., 9½ in. W. Panel.

**DUFFY** (PATRICK VINCENT), R.H.A.; born 1836; died 22nd November, 1909.

He was the son of a jeweller in Nassau-street, Dublin. He studied in the schools of the Royal Dublin Society, where he won many prizes and medals. He began to exhibit in the Royal Hibernian Academy in 1851; was elected an Associate in 1860, and a Member the same year. In 1871 he was made Keeper of the Academy, a post he held until his death.

**608.** *Landscape.*

An open common, with heavily clouded sky.
Purchased in 1910. 27½ in. H., 44 in. W.

**DUSART** (Cornelis); born at Haarlem, April 24, 1660; died there, October 1, 1704. *Dutch School.*

Dusart was a pupil of Adrian Ostade, whom he imitated. His imitations are sometimes startling in their resemblance, *e.g.*, *The Cottage*, in the Six Collection at Amsterdam. Many good examples are also in the Amsterdam Museum. His drawings are excellent. He lived and worked at Haarlem.

**324.** *A Dutch Merrymaking.*

Exterior of an inn, with numerous figures drinking and merrymaking.

Signed and dated: Corñ Dusart, fe 1692.

Presented by Mr. S. S. Joseph, in 1892. 13½ in. h., 15½ in. w.

**DUTCH SCHOOL.** *Painters unknown.*

**36.** *Portrait of a Gentleman.*

Half-length; a young man with long brown hair, turned to the left, looking out of the picture. In black dress, with lace-edged collar; left hand holding up his cloak.

Formerly attributed to Cornelis Janssen Van Ceulen.

Purchased in Dublin in 1872. 2 ft. 2½ in. h., 1 ft. 10 in. w. Panel.

**291.** *Portrait of William Prince of Orange, afterwards King William III., when a boy.*

See Historical and Portrait Gallery.

**639.** *Portrait of a Boy, traditionally said to represent Albert Cuijp.*

Nearly full-length, standing in a landscape; dressed in black, with a wide falling collar. He holds his wide-brimmed hat in his left hand and leans with his right on a stick. A dog beside him.

Bequest of Mrs. Lecky, 1912. 3 ft. 6 in. h.; 2 ft. 9 in. w.

**640.** *Portrait of Hugo de Groot, or Grotius, Scholar and Statesman.* B. 1583; d. 1645. Author of a "Treatise on the truth of the Christian Religion," and of "De Jure Belli et Pacis." He was a native of Rotterdam.

Bequest of Mrs. Lecky, 1912. 25 in. h.; 21 in. w. Panel.

**DUYSTER** (Willem Cornelisz); born at Amsterdam in 1599; buried there, January 31, 1635. *Dutch School.*

Duyster was a pupil of Pieter Codde. Little is known of him, and until within the last few years his work had not attracted much notice. His masterpiece, perhaps, is *Players at Tric-Trac* in the English National Gallery, which also possesses a *Soldiers quarrelling over their Booty.* The Rijks Museum at Amsterdam has a *Players at Tric-Trac*, and a picture with many figures of the marriage of Adrian Ploos van Amstel to Agnes van Bylert. The picture galleries at the Hague, at Dresden, at Douai, and at St. Petersburg, also possess good examples of his work.

**333.** *Dutch interior, with men and women pretending to enjoy themselves.*

A group, consisting of three men and two women, round a table. A man seated in the foreground forms the principal figure; he leans back in his chair, holding the hand of a woman who stands behind him; near him on the left stands a girl, with a wearied expression on her face, playing on a lute. Two young men drinking, in the background.

Purchased in 1892. 3 ft. 1 in. h., 2 ft. 6 in. w. Panel.

**436.** *Interior with soldiers.*

Interior of a barn-like building : in the foreground stands a Dutch officer, a small full-length portrait ; behind are grouped soldiers seated and standing. This kind of Duyster used formerly to be ascribed to A. Palamedesz, with whose works it has a great deal in common. See No. 531.

Signed :—

Purchased from the Earl of Mayo in 1895. Circular panel, 18¼ in. in diameter.

**556.** *Portraits of a Man and his Wife.*

Interior of a room, with a man and his wife seated at a table, which is covered with an Eastern rug.

Bequeathed by Miss Clarke, and received in the Gallery in 1903. 2 ft. 1 in. H., 1 ft. 8 in. W. Panel.

**DYCK** (Sir ANTHONY VAN) ; born at Antwerp, 22nd March, 1599 ; died in London, 9th December, 1641. *Flemish School.*

He was the seventh of twelve children of Frans Van Dyck, an Antwerp merchant. He was apprenticed to Van Balen when only 10 years of age, and made such astonishing progress as an artist, that before he was 19, he became a full member of the Guild of St. Luke. His connection with Rubens, whose pupil he is generally called, seems to have begun in 1619, and that rather as assistant than pupil, for in the year 1620 he was associated with him in the decoration of the Jesuits' Church at Antwerp. Before the end of that year he paid his first visit to England, where he is said to have painted a portrait of King James I. He returned home in the following February. In the course of 1623, he visited Italy, where the study of the great masters, especially of the Venetian School, had a great and immediate influence upon his style. He painted in Rome, Florence, &c., but it is with Genoa that his name and fame are chiefly associated, his magnificent family portraits painted there rivalling the works of the greatest masters of Venice. After his return to the Netherlands he seems to have come once more under the influence of Rubens. The following years were most prolific, especially in the production of decorative pictures for churches and monasteries, as well as portraits. In 1628 he paid a second visit to England. It was not, however, until 1632 that he settled in London, under the patronage of King Charles I., receiving the title of Court Painter, with an annuity of £200, and shortly afterwards the honour of Knighthood. He once more visited the Netherlands to complete some important commissions, and then became President of the Guild of St. Luke at Antwerp. He soon after returned to England, where he married Mary Ruthven, grand-daughter of the unfortunate Earl of Gowrie. He spent the rest of his days in great state, and yet died rich. In his later time in England he received much assistance from pupils, and indeed, as is known from authentic records, only a very limited portion of the portraits painted in his studio at this time were from his own hand, but when at his best he is unsurpassed for grace, individuality, and free and brilliant execution.

("Van Dyck," by Lionel Cust, 1901.)

**235.** *Portrait of Frederick Marselar.*

A distinguished personage in his time. He held various diplomatic appointments, and was at one time Burgomaster of Brussels. A half-length figure, nearly full face ; dressed in blue and brown, with large falling ruff. This picture is in the master's second Flemish

manner ; but only the face appears to be by his own hand. The hair and the rest of the picture are dully and coarsely painted.

Engraved by Cornelius Galle in the *Bibliotheca Belgica* of J. F. Toppens, p. 301. Formerly in the collection of M. Schamps, at Ghent. Purchased at the Schneider sale in Paris, in 1876. 2 ft. 3½ in. H., 1 ft. 10 in. W.

**275.** *Study for a Picture of St. Sebastian.*

This seems to be a study for the chief figure in a picture of the martyrdom of St. Sebastian, now in the Pinakothek at Munich. Apart from the head and the feet, it is a masterly piece of work.

Purchased at the Blenheim sale in 1886. 3 ft. 1¼ in. H., 1 ft. 7 in. W.

*After Van Dyck :—*

**389.** *The Children of Charles I.*

**413.** *Portrait of Thomas (Wentworth) Earl of Strafford,* K.G.

See Historical and Portrait Gallery.

**EDDIS** (EDEN UPTON) ; born 1812 ; died 7th April, 1901. *British School.*

Originally a pupil of Sass, at the age of 15 he entered the Royal Academy Schools. He exhibited subject pictures and portraits at the Royal Academy and elsewhere, from 1834 to 1883. During his long career many well-known persons sat to him, but on the whole he was a poor artist.

**464.** *Portrait of Lord Heytesbury, Lord Lieutenant of Ireland.*

See Historical and Portrait Gallery.

**EECKHOUT** (GERBRANDT VAN DEN) ; born in Amsterdam, 19th August, 1621 ; buried there, 29th September, 1674. *Dutch School.*

He was a pupil of Rembrandt. He lived at Amsterdam, but little is known of his career. The portrait, No. 107, below, ascribed to him in this collection is a first-rate work of art. Clearly by the same hand is the *Christ Blessing Little Children* in the English National Gallery, which was once ascribed to Rembrandt. It is difficult to believe that these pictures are by the same painter as the dull "histories" such as the *Family of Darius before Alexander*, at Petersburg, which Eeckhout signed in his late maturity. But certain pictures exist, and bear Eeckhout's signature, which combine the characteristics of these works with those of the *Jewish Rabbi* described below.

**253.** *Our Lord teaching in the Temple.*

Our Lord is sitting in the Temple, surrounded by priests and scribes, with whom He is conversing.

Exhibited at the Old Masters Exhibition at Burlington House in 1884. Purchased in 1885. 2 ft. H., 2 ft. 7 in. W.

**107.** *Portrait of a Jewish Rabbi.*

A man in the prime of life, with black hair falling over his shoulders, and short beard. He is richly dressed, and wears a wide red cap, with a pearl ornament in the centre. The chiaroscuro is very fine and approaches the work of the painter's master.

Exhibited at Manchester Art Treasures Exhibition in 1857 by Mr. Howard Galton ; and at the Old Masters Exhibition at Burlington House in 1894.

Purchased at the sale, in 1889, of the Hadzor collection formed by Joseph Strutt, of Derby, which afterwards came into the possession of Mr. Howard Galton. 2 ft. 5 in. H., 2 ft. W.

**ETTY** (WILLIAM), R.A.; born at York, 10th March, 1787; died there, 13th November, 1849. *British School.*

Went to London in 1806, and in the following year became a student of the Royal Academy. He gradually won his way to fame, painting history and classic story, showing a preference for subjects in which the nude could be freely treated, evidently delighting in the painting of flesh, for which he became famous, and in which, when at his best, he has no superior. He was elected an A.R.A. in 1824, and R.A. in 1828.

("Life of W. Etty," by Alex. Gilchrist, 1855.)

**188.** *The Duet.*

A lady and gentleman on a balcony, singing together from a book held before them by a black page. This picture was exhibited at the Royal Academy in 1838, No. 112 in Catalogue, as "Il Duetto."

Engraved by R. Bell in Art Journal, 1850. Transferred from the National Gallery, London, in 1883. 1 ft. 2 in. H., 1 ft. 7 in. W.

**591.** *A Nude Woman: Study from a model.*

Nearly front face, sitting on her heels. A fine example of Etty's mastery of the nude.

Purchased in 1908. 22 in. H., 15¾ in. W. Panel.

**FERRARI** (GAUDENZIO); born at Valduggia, near Novara, in 1484 (?) died after 1545, at Milan (?). *Italian (Milanese) School.*

Nothing is known of the early years of Guadenzio, but he is presumed to have been a pupil of Luini. Girolamo Giovenone has also been named as his master, but apparently without foundation. He really seems to have worked under Stefano Scotto, at Milan. There is no proof of the assertions that he worked at Rome, and was acquainted with Perugino and Raphael, but his work shows traces of the influence of Raphael's later style. In 1504 he began the work on the Sacro Monte at Varallo, by which he is best known in Italy. In 1508 he was at Vercelli. From 1527 to his death he was chiefly at Milan, where he painted in many of the churches. His *Last Supper* in Santa Maria della Passione was left unfinished at his death. Between 1532 and 1535 he was painting with Luini in San Christoforo at Vercelli. His easel pictures are very scarce, and so his art is little known out of Italy. The best example in the United Kingdom is a *Virgin with Saints* in Dorchester House, London. A *Resurrection* is in the English National Gallery and an *Annunciation* in the Layard Collection at Venice.

("Ex Voto," A. J. Butler, 1888. "History of Painting," by Woltmann and Woermann, 1887.)

*School of Gaudenzio Ferrari:—*

**354.** *Martyrdom of a Saint.*

A fragment from a much larger composition. It may have formed a part of a painted background to figures in the round, such as those which exist on the Monte Sacro of Varallo. Three other panels, none, however, continuous with this, were in the possession of Mr. O'Hea, from whom this "Martyrdom" was purchased. On the back there is a "Holy Family" of small merit.

Purchased in Dublin in 1894. 4 ft. 8 in. H., 4 ft. W. Panel.

**EARLY FLEMISH SCHOOL.**

**4.** *St. Luke Painting the Madonna.*

Practically identical with part of the St. Luke painting the Madonna ascribed to R. Van der Weyden, in the Munich Gallery. This fragment is much finer in quality than the Munich panel. Other replicas

of the same composition are in the Hermitage, at Petersburg, and in the collection of Count Wilczeck, at Vienna.

Purchased at the sale of the collection of the Comte de Choiseul, in Paris in 1866. 1 ft. 7½ in H., 1 ft. 2 in. W. Panel.

**360.** *The Miracles of St. Nicholas of Bari.*

A group of persons standing in a hexagonal baptistry; the three restored boys stand in the font, a sick man lies on the ground. The saint is twice represented—standing by the font and by the sick man.

This picture, apparently, is a work by Dirck, or Albert, Bouts, almost entirely repainted.

Purchased in 1862. 3 ft. 2 in. H., 2 ft. 2 in. W. Panel.

**FLINCK** (GOVAERT); born at Cleves, 25th January, 1615; died at Amsterdam, 2nd February, 1660. *Dutch School.*

His father was treasurer of his native town, and destined him for commercial pursuits; but his predilection for art was too strong, and he ultimately became a painter. He was first a scholar of Lambert Jacobsz, at Leeuwarden; he afterwards entered the school of Rembrandt, and became one of his most distinguished followers. He painted historical subjects and portraits with great success. He received important commissions from the magistrates of Amsterdam for the Town Hall. His art is both various and unequal.

**254.** *Head of a Jewish Rabbi.*

Head of an old man with a gray beard, in rich vestments, and broad cap of dark velvet; the eyes, though fully seen, are looking down.

Purchased in 1886. 2 ft. H., 1 ft. 6 in. W. Panel.

**FONTANA** (LAVINIA); born, 1552; died, 1614. *Bolognese School.*

She was one of a Bolognese family of painters, and daughter of Prospero Fontana, an artist of some eminence, who was also her master. She painted many large pictures in the churches of Bologna, and in other places, but obtained more reputation for portraiture than for historical subjects. She painted many portraits in Rome, where she spent the latter portion of her life.

**76.** *The Visit of the Queen of Sheba to Solomon.*

The picture is in reality a portrait group of the Duke of Mantua, with his wife and family, and is interesting as a representation of the costume of the period. The state is very pure, the picture having only left the palace for which it was painted, some sixty years ago, when it was purchased by H.I.H. Prince Napoleon. It formed part of his collection in the Palais Royal when it was burned by the Communists in 1872. On that occasion a few pictures were saved, and subsequently sold at Christie's in London, in 1872, when this one was purchased for the Gallery.

8 ft. 5 in. H., 10 ft. 7¾ in. W.

**460.** *Portrait of an Italian Warrior.*

Portrait of a man; three-quarter length; looking to the right. His right hand rests on a helmet, the left on his hip; he wears a steel corslet, and large lace ruff.

Formerly ascribed to Alessandro Bonvicino,—Il Moretto. Exhibited at Burlington House in 1885. Purchased in 1885. 2 ft. 10 in. H., 2 ft. 1½ in. W.

**FRANCIA.** See RAIBOLINI.

**FURINI** (Francesco) ; born in Florence in 1604 ; died there in 1649. *Italian (Florentine) School.*

The son of Filippo Furini, a respectable portrait painter. Lanzi calls him the Guido and Albani of Florence. Among his most important pictures are *The Three Graces*, in the Palazzo Strozzi, and a *Nymphs carried off by Satyrs*, in the Casa Galli, but his most satisfactory work is to be found in small pictures like the one described below.

**368.** *Charity.*

A young woman, seen to the waist, and draped only in a blue scarf flung about her shoulders. She presses her left breast with her left hand, and in her right she holds a coin.

Presented by Sir Henry Barron, Bart., in 1878. 2 ft. 4 in. h., 1 ft. 11 in. w.

**FYT** (Jan) ; baptized at Antwerp, 15th March, 1611 ; died 11th September, 1661. *Flemish School.*

One of the ablest of the Netherlandish animal painters. He studied under Jan van den Berch and Frans Snyders. In 1632-33 he started on a journey through France to Italy, remaining in the latter country some years. In 1652 he became dean of the Guild of "Romanists" at Antwerp, for which body he had become eligible by his visit to Rome. In 1654 he married Joanna van den Zande, by whom he had four children. His pictures are remarkable for fine draughtsmanship, extraordinary ease and brilliancy of handling, good colour, and poor composition.

**43.** *Study of a Wild Boar's Head.*

There is a large picture of a boar hunt in the Munich collection, for which this head seems to have been a study.

Purchased in 1866, in Dublin, from the collection of William Brocas, r.h.a. 1 ft. 8½ in. h., 2 ft. 2 in. w.

**GAINSBOROUGH** (Thomas), r.a. ; baptized, 14th May, 1727 ; died, 2nd August, 1788. *British School.*

Gainsborough was born at Sudbury, in Suffolk. His father was a merchant, or wholesale dealer, his staple being crape. His mother is said to have had some skill as a flower painter. He early showed a bent to art, and at the age of fifteen, after receiving a certain amount of education at the local grammar school, he was sent to London to study painting. He entered the studio of Frank Hayman, where he remained three years ; but was greatly influenced by the French illustrator, Gravelot, who was then established in England. After a fruitless attempt to set up for himself in the metropolis, he returned to Sudbury, where at the age of nineteen he married Margaret Burr, who brought him a little fortune of £200 a year. He then took a house at Ipswich, where chiefly through the good offices of Mr. Philip Thicknesse, governor of Languard Fort, he obtained many commissions. In 1760 he moved to Bath, where he painted with success for fourteen years. In 1774 he settled in London in the west wing of Schomberg House, Pall Mall, which still exists. To some extent he occupied the same position towards the King and the Tory party as that filled by Sir Joshua towards the Prince of Wales and the Whigs, but the peculiarities of his own disposition, loveable, on the whole, as it was, prevented him from taking such a place in the society and art of the time as that so easily won by Reynolds. Gainsborough was perhaps the finest colourist, and most purely artistic personality among the painters of the eighteenth century.

("Gainsborough, and his place in English art," by W. Armstrong, 1898. "Thomas Gainsborough," by Lord Ronald Sutherland Gower, 1903. "Gainsborough," by James Greig, 1909.)

**191.** *A View in Suffolk : Dedham (?) in the distance.*

A sandpit in the foreground, with road winding through it into the distance, where a town or village appears on the horizon. A silvery gray sky. One of the painter's early, highly finished landscapes, somewhat in the style of Wynants,

Purchased in 1884. 1 ft. 6½ in. h., 2 ft. w

**129.** *Portrait of Hugh, Duke of Northumberland, K.G., Lord Lieutenant of Ireland.*

Head and bust, turned slightly to the right, in a feigned oval. Crimson coat, crossed by the Ribbon of the Garter. Hat under left arm.

Purchased in 1872. 2 ft. 5 in. H., 2 ft. W.

**565.** *Portrait of James Quin.*

See Historical and Portrait Gallery.

**GISELAER** (Nicolas D.); working in 1631. *Flemish School.*

Native of Leyden, and was dean of the painter's guild there in 1616. Examples of his work are to be found in the Fitzwilliam Museum, Cambridge, and the Rijks Museum, Amsterdam.

**327.** *Interior of a Flemish Mansion.*

A large room, with flat, panelled ceiling, lighted by four long windows on the right side. At the end is a large carved mantelpiece with projecting chimney breast; on the left a bedstead with blue canopy and hangings, and a buffet or cabinet. Three landscapes, in black frames, hang on the walls.

Signed N. D. Giselaer. Purchased in 1893. 13½ in. H., 22 in. W. Panel.

**GHIRLANDAJO** (Domenico di Tommaso Curradi di nosso Bigordi, called); B. in Florence, 1449; d. there in 1494.

A pupil of Alessio Baldovinetti, and one of the most distinguished artists of his time both as painter and mosaicist. Many of his pictures in fresco survive: in the Ognissanti, the Palazzo Vecchio, Trinita, and Santa Maria Novella, at Florence, and in Sistine Chapel at Rome. Perhaps his best easel pictures are the "Adoration of the Shepherds" in the Academy, and the "Adoration of the Magi" in the Chapel of the Innocenti, both at Florence. Michelangelo was in some degree his pupil.

*School of Ghirlandajo.*

**98.** *The Virgin, Infant Christ and St. John, in a landscape.*

The Virgin, seated, holds on her lap the Infant Christ who stoops down to touch the outstretched hand of the little St. John. In the background is St. Joseph with an ass. This picture has also certain affinities with the earlier work of Francesco Granacci.

Purchased in Paris, at the sale of the collection of the Comte de Choiseul, in 1866. 3 ft. 3½ in. H., 2 ft. 4 in. W. Panel. In Tempera.

**GIUSTO d'ANDREA,** or ANDREA di GIUSTO. Painting in the second half of the 15th century. *Florentine School.*

He was a scholar of Filippo Lippi, also of Benozzo Gozzoli, whom he assisted in his work at San Gimignano and elsewhere. A good example of his work, very fine in colour, is in the Civic Museum of San Gimignano. The Accademia of Florence also has pictures by him.

**412.** *St. Mark and St. Augustine.*

One of the two wings of an altarpiece formerly in the Lombardi Baldi Collection. The other wing is in the Scottish National Gallery

Purchased in Florence in 1857 by the Director of the National Gallery, London, and transferred to the Irish National Gallery. 4 ft. 2 in. H.; 1 ft. 8½ in. W. In tempera, on panel.

**GOOD** (THOMAS SWORD); born at Berwick in 1789; died there, 1872. *British School.*

He was brought up as a house-painter, but devoting himself seriously to art he went to London, and exhibited at the R.A. from 1820 to 1833. In the latter year he came into some property and returned to Berwick, where he lived until his death.

**472.** *Portrait of an old Scotswoman.*

A three-quarter length figure of an old woman, leaning with both hands upon a stick. Wears a long, black, hooded cloak and white "mutch." Landscape background.

Purchased in 1897. 9¼ in. H., 7¼ in. W.

**GOUBAU** (ANTOINE); born in Antwerp, May, 1616; died there 11th March, 1698. *Flemish School.*

A pupil of Jean de Farius. He was master of the Antwerp Guild in 1536, and afterwards worked in Italy and France. Pictures by him are in the galleries at Antwerp, Prague, Augsburg, and Brunswick. He contributed to the famous composite picture in the Hague Gallery, which includes characteristic works of more than thirty different painters. He was the master of Nicolas de Largillière and of J. F. van Bloemen.

**540.** *A Farmyard.*

A small farmhouse occupies the centre of the picture. In the foreground are figures, with a horse and cart, and a draw-well. A church is seen in the background. Signed.

Purchased in 1903. 10 in. H., 1 ft. 1¾ in. W.

**GOYA Y LUCIENTES** (FRANCESCO JOSE DE): born, 1746; died, 1828. *Spanish School.*

Goya, called Goya y Lucientes in accordance with the Spanish custom of adding the mother's to the father' patronymic, was born at Fuentetodos, in Arragon. His parents belonged to the working classes, and his education in letters was confined to what the village school had to give. At the age of fifteen he contrived to enter the studio of one Lusan, or Luxan, at Saragossa, who had studied painting in Italy. There he soon learned to draw, turning that accomplishment betimes into channels which threatened to bring him into conflict with the Inquisition. He moved on to Madrid, where again he excited official distrust. It is said that he was once found lying in the street at daybreak with a knife in his back. After a few years he took himself to Rome, working his way down through Spain to a southern port as a bull-fighter. In Rome he painted Pope Benedict XIV., on a canvas which still hangs in the Vatican. He made numerous friends in Rome, among them the two brothers Bayeu, at that time the official heads of art in Spain, and the French painter, David. He is said to have been compelled to leave Italy as the result of another escapade. He paid Fra Filippo Lippi the compliment of imitation in trying to carry off a nun from her convent, and was only rescued from the very serious consequences by the prompt intervention of the Spanish ambassador. In 1780 he was made a member of the Academy of San Fernando, and in 1789 was nominated by Charles IV. his Painter-in-ordinary, as we should call it. In 1795 he was unanimously elected Director of the Academy, but immediately afterwards those political troubles began which were to disturb the remainder of his life. During the usurpation of Joseph Bonaparte, he took the oath of allegiance, like his betters. On the return of the Bourbons and the coronation of Ferdinand VII. in 1814, the king said to him: "You have deserved the rope, but you are a great artist, and we will forgive." In 1822 he left Madrid for Paris, but soon withdrew again to the south. With the exception of one short sojourn in Madrid, he passed the last six years of his life in Bordeaux, where he died, and where his remains were interred.

Goya married the daughter of Francisco Bayeu y Subias, a brother painter. She bore him twenty children, nearly all of whom died young. He seems to have been sincerely attached to his wife, in spite of the many amorous adventures

with which he is credited. His most famous *liaison* was with the Duchess of Alva, who was at one time rusticated from the Spanish court on his account.

Goya's pictures are very numerous, but most unequal in merit. The better ones take a very high rank in modern art. He is to be studied best in the Madrid Museum, which now possesses, among many other fine examples, the two famous pictures from the Academy of San Fernando representing a beautiful young woman before she had begun to drape herself, and after she had finished. The English National Gallery has four specimens, especially a magnificent male portrait showing curious affinities with the work of Gainsborough. The two portraits in this collection are excellent examples, especially No. 600.

"Goya," by W. Rothenstein. "Goya," by R. Muther. 'Goya," by Albert F. Calvert.

### 572. *Portrait of a Lady.*

A half-length portrait of a lady, nearly full face, dressed in black, with black lace mantilla over her head and shoulders.

Purchased in Paris in 1905. 1 ft. 9¼ in. H., 1 ft. 4¾ in. W.

### 600. *Portrait of the Conde del Tajo.*

Half-length portrait of a gentleman. Costume of about 1795. Small wig, blue coat, striped waistcoat.

Purchased in 1908. 24 in. H., 20 in. W.

**GOYEN** (JAN VAN); born at Leyden, January 13th, 1596; died at the Hague in April, 1656. *Dutch School.*

Son of Joseph Van Goyen, who is said to have been in easy circumstances and a lover of art, and to have encouraged the same propensity in his son. Became a pupil of Coenraet Schilperoorts, and of Jakob Van Swanenburch, at Leyden, of Willem Gerritsz, at Hoorn, and of Esaias Van de Velde, at Haarlem. He remained in Leyden till 1631, and afterwards settled at the Hague. At an early period of his life he travelled in France. He painted river scenes, and his work is characterized by a peculiar lightness and facility of touch, which has a great charm and is easily recognisable, his pictures have frequently somewhat the appearance of large water colour drawings in gray and brown tones. It is not too much to say, that the modern idea of landscape makes its first appearance in his work. He left a large number of pictures and drawings, which have lately risen very greatly in value and popularity. Jan Steen was his pupil and son-in-law.

### 236. *View of a town in Holland.*

A portion of a town is seen on the bank of a river, houses and a church tower rising up above the trees on the left. One of his later and more brilliant pictures, the sky of a brighter blue than usual. Signed with initials and date.

Purchased in 1875. 1 ft. 2 in. H., 1 ft. 1 in. W. Panel.

**GREY** (CHARLES), R.H.A.; born about 1808; died 1892. *British School.*

A painter of Scottish birth, practising in Ireland. Was elected associate R.H.A. in 1838, and full member in 1846.

### 426. *Sketch for portrait of a Highland Forester.*

Half-length; an old man wrapped in a plaid, holding a stick in his right hand, and a telescope under his left arm. Study for a portrait of Donald M'Lea, head forester to the Duke of Sutherland, made at Rhidorroch, Rosshire, in 1859. The finished picture is in the possession of Viscount Powerscourt.

Signed "C. GREY, R.H.A."

Purchased from the artist's son, Mr. Alfred Grey, R.H.A., in 1894. 8 in. H., 6 in. W. Millboard.

**585.** *Portrait of John O'Donovan.*

See Historical and Portrait Gallery.

**GRIFFIER** (JAN), painter and engraver; born at Amsterdam in 1656; died in London in 1718 or 1724. *Dutch School.*

He was a pupil of R. Roghman, but painted in the style of Herman Sachtleven (III.), whom in many ways he excelled. Looten, too, influenced him. Griffier passed most of his life in England. Two of his best pictures, now in the Harrach Collection at Vienna, represent "Greenwich Fair" and Windsor Castle," respectively. The Dresden Gallery possesses a series of sixteen examples of his work. He had a son, ROBERT, who painted so exactly in his style that their productions are easily confused. He usually signed J. GRIFFIER.

**336.** *Ideal Landscape.*

Extensive landscape of mountains and sloping vine-clad hills, recalling the features of the Elbe, above Dresden. A river, covered with boats, winds down from the distant background of high mountains. Numerous figures are scattered over the surrounding landscape.

Signed, J. Griffier.

Purchased in 1864. 1 ft. 7 in. H., 2 ft. 1 in. W. Panel.

**GUARDI** (FRANCESCO); born at Venice in 1712; died in 1793. *Venetian School.*

He was a pupil of Antonio Canale, whose style he followed; but his works have a freedom of movement and execution which give them a special charm, and put them in some ways on a higher level than those of his master.

**92.** *The Doge wedding the Adriatic.*

The gilded barge is presumably bearing the Doge to his espousal of the Adriatic. The sea is alive with gondolas in motion. The scene is off the Lido, part of that island appearing in the corner.

Purchased in 1864. 1 ft. 3½ in. H., 1 ft. 10½ in. W.

**GUERCINO.** See BARBIERI.

**GUIDO.** See RENI.

**HAGEN** (JAN, or JORIS, VAN DER) or VERHAGEN; lived at the Hague, and died there in 1669. *Dutch School.*

From 1649 to 1653 he was Commissary of the Guild of St. Luke at the Hague; in 1656 he was one of the founders of the new company of painters in the same city. Judging from the scenery of his landscapes, he painted much in South Eastern Holland, and along the banks of the Rhine. Good pictures by him are in the galleries at the Hague, at Rotterdam, at Copenhagen, at Berlin, and in the collection of Lord Northbrook.

**515.** *The Ferry Boat.*

A thick wood fills the right of the picture; on the left a broad river. In the foreground three men fishing, and a party of travellers with their carriage embarking on a ferry boat.

The picture bears the forged signature of Jakob Ruisdael.

Bequeathed by Sir Henry Page Turner Barron, Bart., and received in the Gallery in 1901. 2 ft. 9¾ in. H., 2 ft. 6¼ in. W.

**HALL** (SYDNEY P.); living artist. *British School.*

*Portrait of Charles Stuart Parnell.*

See Historical and Portrait Gallery.

**HALS** (Frans); born at Antwerp, 1580 or 1581; died 29th August, 1666; buried at Haarlem, in the church of St. Bavon, September 1st, 1666. *Dutch School.*

His family were natives of Haarlem, in which city he himself spent the greater part of his life. Karel Van Mander was his master, but he developed a style quite his own, which no painter has ever surpassed in originality and force. At his best, his portraits, especially of men, will bear comparison with those of the greatest masters. Although England contains many first-rate examples of his work, it is necessary to go to Haarlem and see his large portrait groups of the patriotic military associations of his time thoroughly to appreciate his greatness as a painter. He seems to have led a jovial and extravagant life, for in his old age he had to depend upon charity for his support. He was twice married, and had six sons—Frans, Johannes, Reynier, Harmen, Claes, and Willem—who all became painters. Probably many pictures ascribed to Frans *senior* are really by one or another of his sons. Among his pupils were also Brouwer, Adriaan Van Ostade, and Philips Wouwerman; less certainly, Jan Miense Molenaer and his wife, Judith Leyster, and Pieter Codde. P. Roestraten, the painter of still-life, was his son-in-law; Dirck Hals was his younger brother. ("Life of Frans Hals," by Davies, 1902). ("Frans Hals, sa vie et son œuvre," by E. W. Moes, 1909.)

**193.** *A young Fisherman of Scheveningen.*

The boy is seen down to his middle with a basket on one arm, holding up a fish in his left hand, his head thrown back and his mouth open as though crying out to buyers. Signed with the monogram :—

Engraved by Paul Le Rat. Purchased in 1881 at the sale in Paris of the collection of John W. Wilson. 2 ft. 4½ in. H., 1 ft. 11 in. W.

**HALSWELLE** (Keeley), A.R.S.A.; born at Richmond, Surrey, 23rd April, 1832; died in Paris, 11th April, 1891. *British School.*

He received his art education in Edinburgh and Paris, exhibiting his first picture at the Royal Scottish Academy in 1857. Beginning as a painter of landscapes he afterwards devoted himself to figure subjects, many of which were exhibited at the Royal Academy, but later he returned to landscape, painting chiefly the Thames Valley and the Highlands. He was made A.R.S.A. in 1866.

**391.** *Study of a Landscape.*

A view on the Thames, near Pangbourne; on the left, three pollard willows standing amongst the rushes at the water's edge. Wooded fields sloping up from the river in the background.

2 ft. H., 1 ft. 1½ in. W.

**392.** *Study of a Landscape.*

A view near Southwold, Suffolk. A flat, sandy stretch of ground covered with gorse and heath, with a distant view of the sea and the town.

2 ft. H., 1 ft. 1½ in. W.

**393.** *Study of a Landscape.*

A view in the Highlands. Large stones and boulders lie heaped together in the foreground; while behind is a lake backed by bare rocky hills.

All purchased in London in 1891, at the sale of the artist's effects. 2 ft. H., 1 ft. 2 in. W.

**HAMILTON** (Hugh Douglas); born in Dublin about 1739; died in 1808. *British School.*

He studied in Dublin, and won great popularity with his small portraits in pastel, great numbers of which are to be found in the country-houses in the neighbourhood of Dublin, notably at Carton, the seat of the Duke of Leinster, who possesses about thirty, some of them full-length figures, but most of them bust portraits in oval frames; also at Castletown, and at Lucan House and, until recently, at Bellevue, Co. Wicklow. It says much for the art teaching to be then found in Dublin, that works of such refinement, delicacy, and perfection of drawing and execution should have been produced there. Hamilton went to Italy in 1778, where he cultivated oil painting, it is said by the advice of Flaxman the sculptor. After his return to Dublin he appears to have had a large practice in this latter method, and was in full work up to 1808, when he died. His later oil pictures are painted in a bold and vigorous style. One of the best is the portrait of Curran, described below. At Lucan House, Co. Dublin, are his large full-length portraits of David and Mrs. La Touche, the former of which was engraved by Fittler.

**195.** *Portrait of Lord Edward FitzGerald.*

**292.** *Do.* *John Fitzgibbon, Earl of Clare, Lord Chancellor of Ireland.*

**491.** *Do.* *The Right Hon. David La Touche.*

**578.** *Do.* *Lord Kilwarden.*

**592.** *Do.* *John Philpot Curran.*

**451.** *Do.* *The Right Hon. Denis Daly,* Pastel.

**452.** *Do.* *Henry Lawes Luttrell, 2nd Earl of Carhampton.* Pastel.

**453.** *Do.* *The Right Hon. David La Touche.* Pastel.

**563.** *Do.* *Wm. Burton Conyngham.* Pastel.

See Historical and Portrait Gallery.

**454.** *Do.* *A Gentleman not identified.* Pastel.

**638.** *Do.* *A Lady.* Pastel.
Signed and dated 1770.

Purchased in 1912.

**HARDING** (James Duffield); born at Deptford, Kent, in 1798; died at Barnes, Surrey, in 1863. *British School.*

At the age of fifteen he received a few lessons from Prout; he was then placed with John Pye, the engraver, but after a year returned to painting. In 1818 he was premiated by the Society of Arts. In 1821 he was selected an associate, and in 1822 a full member of the Water Colour Society. He left the Society in 1847 in order to try for the Academy, but in default of success, returned to it in 1857. He was much employed as a drawing master.

**385.** *Welsh or Scottish Landscape.*

A mountain landscape, with rocky stream and cascade in background.

Purchased in 1893. 11½ in. H., 17¼ in. W.

**HARLOW** (GEORGE HENRY); born June 10th, 1787; died February 4th, 1819. *British School.*

Born in London; a pupil and assistant of Sir Thomas Lawrence, whose style he imitated in his portraits, to which, however, he did not confine himself. His *Wolsey receiving the Cardinal's Hat* and *Trial of Queen Catharine*, with portraits of the Kemble family, are well known from excellent engravings.

**255.** *Portrait of Viscount Melbourne.*

See Historical and Portrait Gallery.

**160.** *Portrait of Miss Boaden (a singer); sketch.*

Bust portrait.

Purchased in 1870. 1 ft. 1 in. H., 10 in. W.

**HARWOOD** (JAMES); born at Clonmel about 1816; died 1872. *British School.*

He frequently exhibited at the Royal Hibernian Academy, between the years 1836 and 1857, but lived in the latter of those years in London, exhibiting portraits at the Royal Academy and elsewhere between 1839 and 1871.

**142.** *Portrait of Samuel Lover*, R.H.A.

**306.** *Do. Field Marshal Hugh, 1st Viscount Gough*, K.P., G.C.B., G.C.S.I., &C.

In Historical and Portrait Gallery.

**HAVERTY** (JOSEPH PATRICK), R.H.A.; born in Galway in 1794; died in Dublin, 27th July, 1864. *British School.*

He resided chiefly in Dublin, where he gained some repute as a portrait painter, and was elected a member of the R.H.A. He lived for some time in Limerick; and also followed his profession in London, where he was a frequent exhibitor of portraits at the Academy from 1835 to 1858.

**166.** *The Blind Piper.*

A blind man, in long blue coat and corduroy trousers, seated, playing on the Irish pipes. By his side a young girl sits over a small fire of sticks. Landscape background. Replica of the picture belonging to Sir Jocelyn Gore-Booth, bart., which was engraved.

Presented to the Gallery by William Smith O'Brien, Esq., in 1864. 2 ft. 6 in. H., 1 ft. 11 in. W.

**491.** *Portrait of Dr. Richard Robert Madden.*

See Historical and Portrait Gallery.

**HAYMAN** (FRANCIS), R.A.; born in Devonshire in 1708; died in London, February 2nd, 1776. *British School.*

A painter of subjects of contemporary life in a style founded on that of Hogarth. He painted sporting and dramatic subjects, portraits, and theatrical scenes; he also illustrated books. He was appointed librarian to the Royal Academy in 1770. He was the master of Gainsborough.

**295.** *Scene from the Play of King Henry IVth.*

See Historical and Portrait Gallery.

**HAYTER** (Sir GEORGE); born in London, 1792; died 1871. *British School.*

Historical and Portrait Painter. Son of Charles Hayter, miniature painter. He was appointed Portrait and Historical Painter to the Queen in 1837, Painter in Ordinary in 1841, and was Knighted in 1842. Amongst his important works are the *Coronation* and the *Marriage of Queen Victoria*, the *Christening of the Prince of Wales*, and the *Meeting of the First Reformed Parliament.*

**559.** *Portrait of the Right Hon. George Tierney.*

See Historical and Portrait Gallery.

**HEDA** (Willem Klaasz) ; born at Haarlem in 1594 ; still alive in 1678. *Dutch School.*

Member of the Guild at Haarlem, of which he was Commissary in 1651. He was the first of the really good Dutch painters of still life ; his pictures are very scarce ; good examples exist in the English National Gallery, the galleries of Ghent, Nuremberg, and Augsburg, and in the Gsell Collection, in Vienna, as well as here. Holland has been almost entirely stripped of his works.

**514.** *Still Life.*

A table on which are a dish with a ham, glass, and silver vessels, and other objects.

Bequeathed by Sir Henry Page Turner Barron, Bart., and received in the Gallery in 1901. 1 ft. $9\frac{3}{4}$ in. h., 2 ft. $4\frac{3}{4}$ in. w. Panel.

**HEEM** (Jan Davidsz de) ; born at Utrecht, 1606 ; died at Antwerp, between 14th October, 1683, and 26th April, 1684. *Dutch School.*

He was pupil of his father, David de Heem, whose manner he followed. He painted fruit, flowers, still life, gold and silver plate, and crystal vases. In 1656 he quitted his native country, and settled with his family in Antwerp. Between 1667 and 1672 he was again at Utrecht, but in the latter year returned to Antwerp. He had two sons, Cornelis and David, who painted in his style, but were inferior to him. Many pictures are known signed by Cornelis, but very few by David. Jan Davidsz was the master of Abraham Mignon, Henry Schook, and many others. He occasionally collaborated with Teniers, Jan Lievens, and Nicolas Verendael.

**11.** *Fruit Piece, with Skull, Crucifix, and Serpent.*

A group of grapes and other fruit suspended from a blue ribbon ; a crucifix, skull, a serpent, bread, and wine, in a green glass, on a marble slab. There seems to have been an intention on the part of the painter to symbolize life, death, sin, and salvation. The elements of life, bread and wine ; the skull, with a fly settled upon it, death ; and the crucifix, round which a serpent twines, rising above it, sin and salvation. Signed J. De Heem, f. A.S. 1653.

From the collection of M. Schamps, Ghent. Purchased in 1863, at sale of Mr. Blamire's collection in London. 2 ft. $9\frac{1}{2}$ in. h., 2 ft. 1 in. w.

**HEERE** (Lucas de) ; born at Ghent in 1534 ; died in Paris in 1584. *Flemish School.*

De Heere's parents were both artists, his father, Jan, being a sculptor, and his mother, Anna de Smytere, a painter of miniatures. He studied under his parents, and afterwards with Frans Floris, in Antwerp. From the latter's studio he passed to Fontainebleau, where he was employed by Catherine de' Medici. He was in England in 1554. The fine portrait of Queen Mary, now in the possession of the Society of Antiquaries is perhaps by him. Returning to Ghent he won a rich young Protestant lady, Eleonora Carboniers, for his wife, and changed his religion in consequence. Owing to this he had to take refuge

in England on the advent of the Duke of Alva, and seems to have remained there until 1577, when the "Pacification of Ghent" allowed him to return home. De Heere published a volume of poems, "Den Hof en de Boomgaerd der Poësien," and also translated the Psalms into Flemish verse. His last home was in Paris, whither he fled after the murder of William the Silent.

*Ascribed to Lucas de Heere :—*

**541.** *Portrait of the Princess Elizabeth, afterwards Queen.*

*After Lucas de Heere :—*

**400.** *Portrait of Queen Mary I.*

See Historical and Portrait Gallery.

**HEIMBACH** (CHRISTIAN WOLFGANG); born 1613 (?); died 1678 (?). *German School.*

Heimbach was born at Oevelgönne, near Pinneberg. He painted small portraits, and candle-light scenes. He was a deaf mute. An excellent portrait by him is in the English National Gallery. It is signed with a monogram, and dated 1662.

**610.** *Supper by Candlelight.*

Three figures, two men and a woman, are partaking of a meal round a table. The whole is illuminated by a candle, which is hidden by one of the figures. Signed with a monogram.

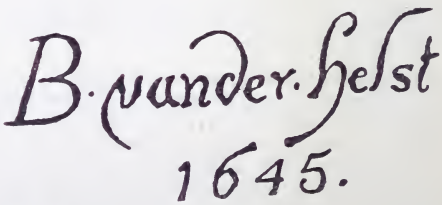
Purchased in London in 1910. 14¾ in. H., 11¼ in. W. Panel.

**HELST** (BARTHOLOMEUS VAN DER); born at Haarlem in 1613; buried in Amsterdam, December 16th, 1670. *Dutch School.*

Little is known of this master, save that he resided constantly at Amsterdam, and was highly distinguished and in good practice there as a portrait painter. His chief work, formerly in the Stadthouse, now in the Rijks-museum, is one of the famous pictures of the world. It represents the banquet held by the civic guard of Amsterdam on the 18th of June, 1648, to celebrate the conclusion of the treaty of Munster, and contains about thirty whole-length figures; the Spanish Ambassador is introduced, shaking hands with the commandant. It was painted immediately after the event. Van der Helt also painted subject pictures; but his great reputation rests upon his portraits. He married at an advanced age, and had one son, Lodewyk, who also painted portraits, but with little success.

**55.** *Portrait of a Man.*

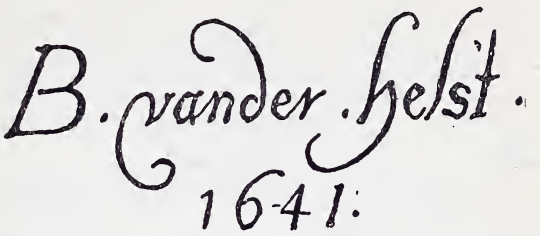
Half-length, life-size, of a person of middle age, with moustache, and hair combed down upon his forehead; looks full out of the picture; the left hand rests upon the hip, and in the right he holds his hat, which he seems to have just removed from his head. Signed :—




Purchased in Paris in 1864. 3 ft. 4½ in. H., 2 ft. 9 in. W.

**65.** *Portrait of an old Lady.*

Life-size bust of a lady, aged 54 according to the inscription, in a black silk dress, with cap and large neck ruff, looking full at the spectator. Signed :—




Purchased in Dublin, in 1866, from the collection of Wm. Brocas, R.H.A. Oval ; 2 ft. 3½ in. H., 1 ft. 11½ in. W. Panel.

**HERP** (GWILLIAM VAN) ; born at Antwerp in 1614 ; died there 23 June, 1677. *Flemish School.*

Scholar of Damien Wortelmans and Hans Birmans (?) In 1637-8 he became a master in the Antwerp Guild of St. Luke. His pictures are scarce. They are to be found in the galleries of Berlin, Stockholm, Schwerin, Darmstadt, and London, and in the private collections of Count Harrach, at Vienna, and the Duke of Arenberg, at Brussels.

**342.** *The Jug of Beer.*

Interior of a room ; an old man with long grey beard, seated in a chair holding in his right hand a large drinking mug. He wears a red jacket and large white apron, and a black skull cap. By his side is a triangular-shaped stool on which is a clay pipe and a paper of tobacco. At his feet a cat sits crouched before a pan of burning charcoal. Two figures in background, before a large open fireplace.

Purchased in London in 1890, at the Duke of Somerset's sale. 13 in. H., 18½ in. W. Panel.

**HERRERA** (FRANCISCO DE), called EL MOZO, or the younger ; painter and architect ; born in Seville, 1622 ; died in Madrid, 1685. *Spanish School.*

Herrera the younger was the son, and in boyhood the pupil, of **Francisco de Herrera,** the elder, a distinguished artist of the early school of Seville, and the first master of Velazquez. The violence of his father's character, however, early drove him from home, and he fled very young to Rome. He became celebrated for his graceful representations of still life, game, and meats—subjects called by the Spanish, *bodegones*—and his fish were considered so excellent, that he was called *il Spagnuolo de gli pesci*, or " the Spaniard of the Fish," among the Italian painters. Returning to Seville, after his father's death, Herrera *el Mozo* competed with Murillo in more ambitious works, and was in 1660, on the foundation of the Academy of Seville named Second President, or Director—Murillo being the First President. Passing afterwards to Madrid, he painted the Assumption of the Virgin, in the cupola of the Atocha chapel—which gained him the appointment of Painter to the King, Philip IV. Many portraits by him, in English and other collections, are ascribed to Velazquez.

**40.** *Sportsmen : After the Chase.*

Apparently a family group ; figures nearly life-size.

Presented to the Trustees of the National Gallery, London, by Robert Goff, Esq., 1856. Transferred by them to the National Gallery of Ireland, 1857. 4 ft. 10¾ in. H., 6 ft. 8¼ in. W.

**HERRING** (JOHN FREDERICK); born in Surrey, 1795; died at Tunbridge Wells, September 23rd, 1865. *British School.*

A distinguished painter of animals and sporting subjects. He began life as a coachpainter at Doncaster, after which he drove the "York and London Highflyer" for some four years, becoming known as the "Artist Coachman." He gave up driving, and with the help of friends paid for lessons in painting from Abraham Cooper. From 1826 onwards he exhibited at the Royal Academy, the "British Artists," and the British Institution. He was employed by George IV., Queen Victoria, the Duke of Orleans, and other influential patrons. For thirty-three successive years he painted the winner of the St. Leger. His pictures now command high prices, but chiefly in sporting circles.

**461.** *A Horse Drinking.*

A black horse, saddled and bridled, drinking from a trough. Two greyhounds near him.

Signed and dated, J. F. Herring, Senr. 1854.

Presented by Dr. BARRY in 1873. 1 ft. ¾ in. H., 1 ft. 5½ in. W.

**HICKEY** (THOMAS); 18th Century. *British School.*

Native of Dublin. He studied at the Dublin Society's Schools, and as a boy was noted for his "amazing likenesses in chalk." He spent some years studying in Italy and returned to Dublin in 1767, but, finding no employment there, he went to London. He exhibited portraits at the R.A. between 1772 and 1792, and in the latter year accompanied Lord Macartney to China. He was brother to John Hickey the sculptor.

**397.** *Portrait of Dr. Samuel Madden.*

See Historical and Portrait Gallery.

**653.** *Portrait of Sir Armine Wodehouse, Bart., M.P. (d. 1777.)*

A bust portrait in an oval, turned three-quarters to the left, in red coat. Signed and dated 1773.

Purchased in 1913. 30 in. H., 25 in. W.

**HOARE** (WILLIAM), R.A.; born about 1706; died in December, 1792. *British School.*

A portrait painter, who, after nine years spent in study on the Continent, settled at Bath, whence he is generally called Hoare of Bath. He had great success, especially with his pastels. His best-known picture is a three-quarter length portrait of William Pitt, Earl of Chatham, in Sir Robert Peel's collection.

**314.** *Portrait of Philip, Earl of Chesterfield,* K.G., *Lord Lieutenant of Ireland.*

See Historical and Portrait Gallery.

**HOGARTH** (WILLIAM); born 10th December, 1697; died 26th October, 1764. *British School.*

Born in London, the son of a schoolmaster, he commenced his artistic training in the service of a silversmith, for whom he engraved coats of arms, &c., on plate. He afterwards studied drawing from the living model at the academy in St. Martin's-lane, and rapidly developed a genius which places him in an unique position in the British, and entitles him to a high rank among famous men of all, schools. He may be said to have invented the method of telling an original story by a series of pictures, and in those of the *Rake's Progress* and the *Marriage à la mode*, produced works which in their way have never been approached, whether we consider the original invention displayed, the power with which the story is told, the admirable character of all the figures, the grouping, or the

drawing and colour. It was, however, chiefly by his engravings from these and other works that he was famous in his own time, and that he made a good income. He also excelled in his portraits, some of which will bear comparison with those of any other master. A fine collection of his works is in the English National Gallery. He died at his house in Leicester Fields in 1764.

("William Hogarth;" by Austin Dobson; 1902.)

**326.** *Portrait Group of King George II., Queen Caroline, Frederick, Prince of Wales and his Son, afterwards George III., the Princess of Hesse, and others.*

This picture is the sketch for a larger work which was never painted. Hogarth offended the King shortly after making it, by the publication of his print of the "March to Finchley," which His Majesty took to be a satire upon his guards.

This is more or less a fancy subject, as Queen Caroline died in the same year as the first child of her son, the Prince of Wales, was born, namely, in 1737; so that the people here portrayed were never in existence together.

The picture was formerly in the collection of S. Ireland, at whose sale in 1811 it was bought by Mr. Vernon. It afterwards passed to the Willet collection, so famous for its Hogarths, and is engraved by Ryder in "Ireland's Graphic Illustrations." It subsequently belonged to Mr. Whitehead, at whose sale it was purchased for the Gallery.

Purchased in 1874. 1 ft. 7¾ in. H., 1 ft. 2½ in. W.

**398.** *Portrait of Benjamin Hoadly, M.D.*

Dr. Hoadley was the son of Bishop Hoadly, of Winchester; was a poet and dramatist and a friend of Garrick and Hogarth. He was part author with his brother Benjamin, of the once popular comedy, the "Suspicious Husband."

Half-length figure, turned to right, nearly full face. He wears a black gown over a red coat.

Signed, and dated 1740.

Purchased in 1891. 2 ft. 5 in. H., 2 ft. 1 in. W.

**618.** *The Denunciation; or, A Woman swearing a Child to a grave Citizen.*

On the right a magistrate in his chair, beside him a small girl playing with her toys. On the left the woman is being sworn by the magistrate's clerk, while a young man, the real culprit, whispers eagerly in her ear. In the background the grave citizen holds up his hands in horrified protest, while his wife be-rates him. Tipstaffs and others in the background. The date of execution of this picture is unknown, but it belongs to the painter's earlier period. It was at one time in the possession of Sir John Thornhill's family. A copy by J. Collet is in the Dyce collection in the Victoria and Albert Museum.

Presented in 1911 by Mr. C. Fairfax Murray. 19½ in. H., 26 in. W.

**127.** *Portrait of Gustavus (Hamilton), 2nd Viscount Boyne.*

**560.** *Do. Field-Marshal (George) Wade.*

See Historical and Portrait Gallery.

**HOLBEIN** (HANS, the younger); born at Augsburg in 1497; died in London in 1543. *German School.*

HANS HOLBEIN the elder was the chief master of Swabia at the end of the fifteenth century. As a painter he is to be most easily studied in the Munich Gallery. His fame is somewhat overshadowed by that of his son, but as yet his career has never been thoroughly investigated, and it probably would repay research. His son, HANS HOLBEIN the younger, shared his teachings with a brother, Ambrose. About 1515 the two brothers betook themselves to Basle, where they both obtained employment. After 1519 we hear nothing of Ambrose, but Hans quickly rose from designing ornaments for the printer Frobenius, to painting portraits of such sitters as Jacob Meyer ("Zum Hasen"), the Burgomaster, and his wife Dorothea. In 1517 he was at Lucerne, painting "histories" in the house of the burgomaster there. In 1519 he was back at Basle, where he became a member of the guild "Zum Himmel" and a citizen of the town. In 1521 he was commissioned to cover the Rathhaus with pictures which have now long disappeared. Between that year and 1526 he also painted a *Dead Christ*, a *Portrait of Erasmus*, and the portrait known as *Lais Corinthiaca*, in the Basle Museum, the Solothurn *Madonna*, and the Meyer *Madonna* at Darmstadt, a copy of which hangs in state in the Dresden Gallery. In 1526 he left Basle for England, where he was most hospitably received by Sir Thomas More. Two years later he returned to Basle, but in 1532 was again in London. It is not known at what moment Holbein was formally attached to Henry VIII.'s service, but his salary first appears in the royal accounts on March 25, 1538. He went to Brussels in 1538 to paint that portrait of the young *Duchess of Milan*, which is now in the English National Gallery; in the following year he went on a similar errand in connection with Anne of Cleves. The last important picture on which he worked seems to be the large *Grant of a Charter to the Barber Surgeons' Company*, which was left unfinished at his death. He died, probably of the plague, between the 7th of October and 29th of November, 1543. Perhaps the most notable pictures painted during Holbein's English period (exclusive of those already mentioned) are: *The Ambassadors* (National Gallery, London); *Hubert Morrett* (Dresden Gallery); *Georg Gisze* (Berlin Gallery); *Sir Bryan Tuke* (Munich Gallery); *Archbishop Warham* (Lambeth Palace); *Duke of Norfolk* (Windsor Castle); *Sir Thomas More* (formerly in Mr. E. Huth's collection); *Sir Richard Southwell* (Florence); *Robert Cheesman*, at the Hague; and a series of six pictures in the Vienna Gallery. Holbein also painted many admirable miniatures.

("Some Account of the Life and Works of Hans Holbein;" by R. N. Wornum. 1867. "Holbein and his Time;" by Alfred Woltmann. 1872.) "Hans Holbein, D. J.," by Paul Ganz, 1912.

**370.** *Portrait of Sir Henry Wyat, father of Sir Thomas Wyat.*

Half-length, turned towards the left. He wears a close fitting back cap and furred robe, with a large-linked gold chain, with cross, round his shoulders; a ring on forefinger of his right hand, and small folded paper in his left. Much 'restored.'

A similar picture is in the Louvre, where it used to be called a portrait of Sir Thomas More.

Purchased at the sale of the Magniac Collection in 1892. 14 in. H., 12½ in. W. Panel.

**HOLLAND** (JAMES); born at Burslem, 17th October, 1800; died in London, 12th February, 1870. *British School.*

In his boyhood he practised as a flower painter on china. He went to London in 1819, and commenced exhibiting flower pieces of great excellence at the Royal Academy in 1824. After a visit to Paris in 1834 he devoted himself to landscape painting, exhibiting for many years at the Academy, and elsewhere in London, works both in oil and water colour, the results of his various tours on the continent. He was a member of the Society of British Artists and of the Water Colour Society. His pictures are now in great request, and fetch high prices at auction. They are notable for their fine colour and marked individuality.

**437.** *The Amphitheatre at Verona.*

A street in Verona, showing in the foreground a small portion of the ancient amphitheatre.

Signed and dated—J.H., 45.

Purchased in 1896. 14½ in. H., 18½ in. W. Millboard.

**HOME** (ROBERT); born 1752; died 1834. *British School.*

Home was born at Hull, the son of a Scottish surgeon. His talent for drawing was encouraged by Angelica Kauffman, under whom he is said to have studied. In 1775 he went to Rome, and remained there until 1778. On his return he came to Dublin, where he acquired a large practice, and for some time was the fashionable portrait painter here. In 1789 he returned to London, and in the following year went to India, where he passed the rest of his life, being employed chiefly at the native Court of Lucknow. He died at Cawnpore.

**581.** *Portrait of Miss Frances Barnett Woollery, afterwards Mrs. Cottingham.*

Nearly full-length, seated, her head leaning on her right hand; dressed in gown of gold brocade and muslin. Red curtain in background. In style it confirms the tradition which says Home studied under Angelica Kauffmann.

Signed with initials, and dated 1787.

Purchased in 1906. 4 ft. 1 in. H., 3 ft. 3 in. W.

(Miss Woollery was daughter of Edward Woollery, of Jamaica. She appeared on the stage, in 1784, at the Haymarket Theatre, London, and in November, 1785, in Dublin, where she became a favourite, and remained about two years. She retired from the stage early in 1788, on her marriage with James Henry Cottingham, son of the Rev. James Cottingham, Vicar of Urney, Co. Cavan. She died in 1810. This picture belonged to her, and remained in possession of the family until May, 1906, when it was sold at Christie's.).

**HONDECOETER** (MELCHIOR DE); born at Utrecht in 1636; died at Amsterdam, 3rd April, 1695. *Dutch School.*

The son and pupil of an obscure painter, Ghysbert d'Hondecoeter. He also studied under Jan Baptist Weenix, who was his uncle. From 1659 to 1663 he worked at the Hague; from 1663 to his death, at Amsterdam. He was an excellent painter of all kinds of birds, both dead and alive, and his pictures have a richness and vigour both of colour and brushing, which ensure their popularity. Many of the best are in England.

**35.** *Stork and Vulture.*

A terrace, on which are various birds. In the foreground a large black and white stork, a vulture, and a red parakeet.

Purchased in 1867. 3 ft. 9 in. H., 4 ft. 8 in. W.

**509.** *Poultry.*

In the foreground a pool of water in which are two ducks and a brood of ducklings. At the edge of the water, to the left, a white hen, and to the right a large drake. A brightly plumaged cock stands in the centre.

Signed.

Formerly in the collection of Vicomte Bernard du Bus de Gisignies, of Brussels. Bequeathed by Sir Henry Page Turner Barron, Bart., in 1901. 3 ft. 3 in. H., 4 ft. 1½ in. W.

**HONE** (NATHANIEL), R.A.; born in Dublin, April 24th, 1718; died August 14th, 1784. *British School.*

He painted chiefly in England, practising in early life as a miniature painter, in which branch of art and as an enameller he attained such eminence that he was named one of the forty foundation members of the R.A. His oil pictures

are very unequal in quality, but occasionally they rise to a high level of excellence. A first rate example is in the collection of Lord Revelstoke. He was of a somewhat quarrelsome and self-asserting disposition, and got into unpleasant relations with Sir J. Reynolds and Angelica Kauffman. He was a good mezzotint engraver.

**196.** *His own Portrait.*

See Historical and Portrait Gallery.

**197.** *Portrait of a Man.*

A man with a broad-leafed hat and brown coat, with a roll of paper in his hand ; looks like an actor playing a part. A signature (NHone) appears on the paper.

Purchased in 1883. 2 ft. 2 in. H., 5 ft. ½ in. W.

**440.** *The Piping Boy.*

Half-length ; a young boy playing on a flute. His shirt is open at the neck, and round his shoulders is thrown a fur cloak or skin.

This picture is a portrait of Camillus Hone, one of the artist's sons.

Exhibited at the first Royal Academy Exhibition in 1769 ; mentioned by Northcote as one of the most popular pictures there.

Exhibited at the British Institution in 1844, and at Leeds in 1868.

Engraved in mezzotint by W. Baillie in 1771.

Purchased in 1896. 14 in. H., 12¼ in. W.

**525.** *Portrait of a Gentleman, unknown.*

A half-length figure seated in a chair towards the left, the head looking up to the right. Dressed in green coat and white waistcoat. he holds a tasselled stick in his right hand.

Purchased in 1901. 2 ft. 2½ in. H., 5 ft. W.

**HONE** (Nathaniel), R.H.A. Living Artist.

**588.** *Pasture at Malahide.*

A pasture field, with group of cattle lying down. In background a long grove of trees.

Presented by the artist in 1907. 32½ in. H., 49 in. W.

**HONT** (N. de) ; 17th century. *Flemish School.*

The date of his birth and death are unknown. He was a pupil of David Teniers the younger, whom he occasionally comes very near in quality. His pictures are very scarce. The one here described is an excellent specimen.

**512.** *Interior of a Guard Room.*

Interior of a guard room at the gate of a town, with figures of soldiers and others. On the floor are strewn pieces of armour, drums, &c., with a large red white and blue flag, which conspicuously occupies the right of the picture.

Bequeathed by Sir Henry Page Turner Barron, Bart., in 1901. 1 ft. 11 in. H., 2 ft. 7 in. W.

**HONTHORST** (Gerard van) ; born at Utrecht, November 4, 1590 ; died there April 27, 1656. *Dutch School.*

He was a pupil of Abraham Bloemart, but afterwards travelled to Italy, and modified his art under the influence of Caravaggio. Returning from Italy in or before 1622, he became a member of the Guild of St. Luke at Utrecht, he was dean in 1625, 1628, and 1629. He is believed to have been in England in 1620–1, and known to have made a short stay there in 1628. On May 22, 1637, he was inscribed on the Guild books at the Hague, where he soon divided with Mierevelt the patronage of those who had their portraits painted. In Italy

he was known as Gherardo della Notte, on account of his fondness for scenes illumined by artificial light, such as the picture described below, which is one of his best works. This *genre* he practically abandoned when he took to portraits, of which he painted an immense number. These are very unequal in quality, some being very good, but the majority careless and empty. In portraiture he was so well imitated by his brother William that their works are often confused with one another.

**425.** *The Betrayal of Christ.*

Our Lord has just been seized by the soldiers and servants of the High Priest, who are binding His hands. A young man stands before Him with clenched right hand, and seems to utter threats or abuse. On the right another youth holds a torch by which the scene is lighted. On the left St. Peter stands with uplifted sword over the prone figure of Malachi, whose lantern lies beside him. In the background, among other figures, appears Judas, holding a bag of money.

Presented in 1894 by Sir George Donaldson, in memory of his mother, a native of Dublin. 6 ft. 7 in. H., 9 ft. 2 in. W.

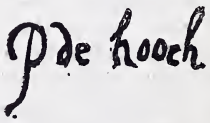
**HOOCH,** or HOOGH (PIETER DE); born at Rotterdam in 1630; died at Amsterdam, in all probability shortly after 1677. *Dutch School.*

He was the son of Carl de Hooch, also a painter. Very little is known of his life. According to Houbraken, he was a pupil of N. Berchem, which seems unlikely. The influences to be traced in his work are rather those of Rembrandt and his pupil Carel Fabritius. De Hooch was in Delft in 1655-6, where Fabritius had met his death in 1654. Many of De Hooch's pictures represent corners of Delft, *e.g.*, two in the English National Gallery, one in the Viennese Academy, and one in private possession in America; all represent the same backyard of a Delft house from different points of view. That the town is Delft is proved by the appearance of the steeple of the Nieuwe Kerk in the Viennese picture. Not later than 1668 De Hooch was in Amsterdam, where he may have remained until his death. De Hooch's pictures are often signed, but seldom dated. His style went through three fairly distinct phases. The picture described below belongs to the first. Other good examples of this period are in the Petersburg Museum, and in the collection of Mrs. Fleischmann, London. As a painter of sunlit interiors he has never been surpassed, or even equalled.

**322.** *Players at Tric-Trac.*

Interior of an inn. A woman and two men grouped round a tric-trac, or backgammon board. The woman and one of the men are seated at the table; the man wears a cuirass; the second man is standing; he wears a long, purple, brown coat laced with gold; his buff boots are turned down and show red hose beneath; he wears a long sword, which has been painted twice, the *pentimento* distinctly showing.

Signed :—




Purchased in 1892. 18 in. H., 13 in. W. Panel.

**HOPPNER** (JOHN), R.A.; born in London, April 4, 1758; died, January 23, 1810. *British School.*

Hoppner began life as a choir boy in one of the Royal chapels, In 1775 he entered the Royal Academy as a student. In 1793 he was elected an associate, and in 1795 a full Academician. He enjoyed great vogue as a portraitist, his style being freely modelled on that of Reynolds. After a period of neglect his pictures are now much sought after, the better examples commanding enormous prices.

**256.** *Portrait, said to be that of Mrs. Musters (Mary Chaworth).*

Bust portrait, turned three-quarters to the right. Abundant brown hair loosely fastened up ; low dress of pale yellowish green. Painted with a full brush in free and sketchy style.

Purchased in 1887. 1 ft. 8 in. H., 1 ft. 4½ in. W.

**566.** *Portrait of Himself.*

A sketch ; half length ; in brownish red coat ; he holds a fishing rod, from which hangs a fish.

Presented by Sir Hugh P. Lane in 1904. 2 ft. 5¼ in. H., 2 ft. W.

**HOREMANS** (JAN) ; born 1682 ; died 1759. *Flemish School.*

Pupil of the sculptor Michael Vandervoort, and of a painter named Van Penne.

**589.** *Interior of a kitchen.*

A group seated and standing before a fire. A dog has seized a cake from a plate held by a child. Signed.

Presented by Sir Hugh P. Lane in 1907. 11 in. H., 9¼ in. W.

**HOREMANS** (JAN JOSEPH) ; born at Antwerp, 15th January, 1714 ; still living there in 1790. *Flemish School.*

Horemans the younger was the pupil of his father, and was Dean of the Antwerp Guild of St. Luke in 1769 and 1776.

**590.** *Interior.*

Two men and two women seated at a table, on which is a tankard and a plate. The picture bears the forged signature of J. Chardin.

Presented by Sir Hugh P. Lane in 1907. 15¼ in. H., 11¾ in. W.

**HORST** (GERRIT WILLEMSZ) ; born about 1612 ; died before 1677. *Dutch School.*

Horst, a little known painter, seems to have been a pupil of Anton Hendricsz, but certainly worked under the influence of Rembrandt. Two pictures ascribed to Horst are in the Berlin Gallery, but some doubt exists as to whether they are both by the same Horst. A fine double portrait in the possession of Mrs. Wauchope, of Niddry House, Edinburgh, is by the same hand as the picture described below.

**47.** *David's Dying Charge to Solomon.* (Kings ii., 1, 2.)

David, scarcely able to raise his head from his pillow, places one feeble hand upon the crown and sceptre, while with the other he enforces his admonition to Solomon, who looks upon him from the further side of the bed : "I go the way of all the earth, be thou strong, therefore, and show thyself a man." Bathsheba is seated at the near side leaning on the bed.

This picture bears the forged signature of F. Bol, over that of Horst. Deposited with the IRISH INSTITUTION in 1854 for the National Gallery of Ireland by the Earl of St. Germans, then Lord Lieutenant. 5 ft. 7½ in. H., 7 ft. 6½ in. W.

**HORSTOK** (JOHANNES PETRUS) ; born 1745 ; died 1825. *Dutch School.*

He resided chiefly in Alkmaar and Haarlem and painted portraits, interiors, and historical subjects.

**650.** *Portrait of a Man.*

A small full-length figure seated by a table and holding a pen and book. On the floor at his feet are various objects—a small plough, hanks of wool or yarn, and crucibles. Probably a portrait of some writer upon agriculture and the arts.

Presented by Sir Hugh P. Lane, 1913. 19 in. H., 15 in. W.

**HUBER** (WOLFGANG); flourished about 1515 to 1540. *South German School.*

The merits of this painter may be judged from the present examples, which, in the qualities of accurate drawing, high finish, and strong individuality, fall little short of the best works of the early German school. Huber is but little known from his pictures, which are few, although his engravings are known and prized by collectors. He was a pupil of Altdorfer.

**6.** *Portrait of Count Montford and Roetenfels.*

The count is represented here with a mantle and chain of office, looking to the right, and holding keys in his hand. He wears a slouched hat on which is a monogram. A very highly finished landscape background shows a town in front, a chateau or castle on the sloping high grounds above it, and dark hanging woods on the mountain side. Underneath is inscription :—

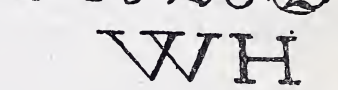
JOHANS· GRAF· ZŪ MONTFORT ŪN ROTENFELS KAY· MAY· RAT· UND BOTSCHAFFTS 1523 (" John, Count of Montfort and Rotenfels, German Royal Privy Councillor and Ambassador, 1523.") This family of Montfort is said to have been of Italian origin. It belonged to the neighbourhood of Lake Constance. Johann, here portrayed, died in 1547. Formerly ascribed to Altdorfer.

Purchased in Paris at the sale of the collection of the Comte de Choiseul in 1866. 1 ft. H., 8 in. W. Panel.

**15.** *Portrait of Anthony Hundertpfundt.*

A gentleman, in a loose robe lined with thick black fur, and with dull red sleeves; hands easily clasped. Behind him a stone wall in perspective, with the following inscription and signature on a tablet :

ANTTAI HUNDERTPFUNDT IST ALLT.
51 IAR DA MAN 1526 WH. (51 years (old) when one (wrote) 1526.)



Above the wall is seen a blue sky with fleecy clouds. In a singularly perfect state.

Anton Hundertpfundt was mint-master at Landshut in 1506, and at Munich from 1506 to 1522; " Highly esteemed both as citizen of Munich and as master of the Bavarian Mint " (Kull).

A pendant to this portrait, supposed to represent Frau Hundertpfundt, belonged to the late Sir Charles Robinson.

Purchased in London, 1872. From the collection of the Marquis de Blasil. 2 ft. 2 in. H., 1 ft. 6½ in. W. Panel.

**HUDSON** (THOMAS) ; born in Devonshire in 1701 ; died January 26, 1779. *British School.*

Hudson learnt his art from Jonathan Richardson, and became the leading English portrait painter of his time. The rise to eminence of Sir Joshua Reynolds, his own pupil, deprived him of his supremacy, and has led, perhaps, to his work being too much decried since his death. His portrait of Samuel Scott, the topographical painter, in the English National Gallery, is an excellent work.

**293.** *Portrait of Diana, Countess of Mountrath.*

Three-quarters, sitting, in gray poplin dress, which, with all the accessories, is painted with great skill and high finish.

Signed, and dated 1746. Purchased at the sale of Lord Hardwicke's collection in 1888. 4 ft. 1 in. H., 3 ft. 3 in. W.

**294.** *Portrait of John, Lord Carteret, Lord Lieutenant of Ireland.*

See Historical and Portrait Gallery.

**HUMPHREY** (OZIAS), R.A. ; born at Honiton, September 8, 1742 ; died in London, March 9, 1810. *British School.*

He studied miniature painting under Sam Collins at Bath, and on his master's removal to Dublin succeeded to his practice. By the advice of Sir J. Reynolds he afterwards went to London, where he practised with success. In 1773 he accompanied Romney to Rome, and studied in the chief cities of Italy. He afterwards went to India, where he painted miniatures with great success. On his return he was elected A.R.A. in 1779, and R.A. in 1791. On the partial failure of his sight he adopted pastel, and in 1792 was appointed portrait painter in crayons to the king. Later in life he became completely blind.

**315.** *Portrait of Miss Farren, the Actress, afterwards Countess of Derby.*

Pastel.

See Historical and Portrait Gallery.

**HUYSMANS** (CORNELIS) ; born at Antwerp, April 2, 1648 ; died at Mechlin, June 1, 1727. *Flemish School.*

A landscape painter of great merit who followed the styles of Jacob Van Artois and Caspar de Witte. He spent his life chiefly between Antwerp, Brussels, and Mechlin, finally settling in the latter city ; hence he is commonly called Huysmans of Mechlin. His landscapes are rich in colour and fat in execution ; the figures and animals, introduced with his own hand, are excellent.

**199.** *Landscape with figures.*

A bare, hilly landscape, with high bank in foreground overhanging a road on which are figures.

Purchased at Brussels, at the Du Bus de Gisignies sale, in 1882. 6½ in. H., 9 in. W. Canvas laid down on Panel.

**HUYSUM** (JAN VAN) ; born at Amsterdam, April 15, 1682 ; died there, February 8, 1749. *Dutch School.*

He was a pupil of his father, Justus Van Huysum, and for some time painted scenery and decorations in conjunction with his father or in his manner. Ultimately, he became distinguished as a flower painter. He also painted landscapes ; but his flower pieces were sought after with avidity, and realized very high prices. His most distinguished pupil was Margaret Haverman ; it is believed that many of her works have been sold for those of her master.

**50.** *Bouquet of Flowers.*

A bouquet of roses, tulips, and other flowers hanging from the branch of a tree.

Formerly in the collection of Mr. Wynn Ellis. Purchased in 1864. 2 ft. 2½ in. H., 1 ft. 10 in. W.

**IBBETSON** (JULIUS CÆSAR); born at Masham, Yorkshire, in 1759; died there in 1817. *British School.*

Ibbetson began his artistic career by painting a set of scenes for a local theatre in Yorkshire. He soon afterwards moved to London, where he worked for a time for picture dealers. In 1785-87 he exhibited at the Royal Academy; in 1788 he accompanied Colonel Cathcart's embassy to China. On his return he began again to exhibit at the Academy, but domestic troubles led him into bad habits, and towards the end of the century he decamped from London to escape his creditors. In 1800 he returned to London, married a second wife, and returned to Masham, where he spent the rest of his life. He exhibited for the last time in 1812.

**434.** *Landscape, with cattle.*

On left two large trees, in centre a stream in which cattle are standing; in background a roadside inn with figures.

Purchased in Dublin in 1895. 14 in. H., 18 in. W.

**INCHBOLD** (JOHN WILLIAM); born at Leeds, 1830; died there 1888. *British School.*

Inchbold was the son of a journalist. He was sent to London early, and trained as a draughtsman by Day and Haghe, the lithographers. He took up painting, and, being greatly influenced by the Pre-Raphaelites, began to produce landscapes in a very minute and painstaking fashion. One of his landscapes—*The Moorland*, now in the Tate Gallery—was highly praised by Ruskin when it appeared at the Royal Academy. Inchbold was also known as a writer, and published a volume of poems. He died of heart disease.

**586.** *Lake Leman.*

View across the Lake of Geneva from above Montreux; the mountain opposite is Grammont.

Bequest of Mr. William Graham Brooke, 1907. 2 ft. 6 in. H., 1 ft. 8 in. W.

**IJSENBRANDT** (ADRIAAN VAN); active in 1551. *Flemish School.*

He was apparently a pupil of Gheeraerdt David. His early pictures used to be ascribed as a rule to David, his later ones to Mostaert. At his best he is a first rate master.

**498.** *The Virgin and Child.*

The Virgin is seated on a bank with the child on her knee. The landscape background is of great beauty. This is a fine example of a composition which was more than once repeated, with variations, both by Gheeraerdt David and Ijsenbrandt.

Purchased in 1900. 14½ in. H., 11¾ in. W.

*School of Ijsenbrandt.*

**552.** *The Temptation of St. Anthony.*

The Saint kneels before a crucifix on a small wooden altar under a high rock; behind him, on the left of the picture, two nude women are approaching. Landscape background, with a castle and houses.

Purchased in 1904. 13½ in. H., 9¾ in. W.

**ITALIAN SCHOOL.**

**277.** *St. Jerome.*

The saint is represented seated, writing on a sheet of paper resting on a board supported by his knee and left hand; at his feet are books and a skull—the traditional lion is beside him. The picture has been ascribed to Vasari. A similar picture in the Munich Gallery was engraved by J. M. Haas as a Raphael, and by C. Hesse as a Palma Vecchio! It is, however, ascribed in the Catalogue to the "School of Brescia, about 1540."

Purchased at the Blenheim sale in 1886. 4 ft. 9 in. H., 3 ft. 6 in. W.

**213.** *A Votive Picture.*

Portraits of a lady and gentleman—presumably the benefactors of a convent seen in the distance—kneeling in the open air, attended by their patron saints, St. Jerome with his lion, and St. Francis of Assisi. A book, with a coat of arms on the cover, is seen on the ground behind each of the kneeling figures. A landscape background of extensive woods and mountains near the sea.

Formerly ascribed to Pordenone. Purchased at the Hamilton Palace sale in 1882. 3 ft. 11 in. H., 7 ft. 4 in. W.

**JACKSON** (JOHN), R.A.; born in Yorkshire, May 31, 1778; died in London, June 1, 1831. *British School.*

Was educated in the schools of the Royal Academy, and was elected A.R.A. in 1815, and R.A. in 1817. Was one of the leading English portrait painters of his time. He visited Rome in 1819, and was elected a member of the Academy of St. Luke. In early life he made many small copies of portraits for the use of engravers.

**257.** *Portrait of Thomas Moore, the Poet.*

See Historical and Portrait Gallery.

**JAMESONE** (GEORGE); born at Aberdeen, about 1595, or a little later; died in Edinburgh in 1644. *British School.*

He was apprenticed to a "paynter" in Edinburgh in 1612, and in 1620 was already painting portraits in his native City of Aberdeen. Many of the more distinguished Scotsmen of his time sat to him, but the facts of his life are very uncertain.

*Ascribed to Jamesone :—*

**534.** *Portrait of Lady Alexander.*

A half-length figure turned slightly to the left, in a painted oval; dressed in black silk gown over an embroidered under dress, which shows at the breast and sleeves. A jewelled ornament hangs by a black ribbon from her neck.

Presented by Sir Hugh P. Lane in 1902. 2 ft. 5½ in. H., 2 ft. 1 in. W.

**JANSSEN van CEULEN** : See **JONSON**, CORNELIUS.

**JARDI** (KAREL DU); born in Amsterdam in 1622; died in Venice, 20th November, 1678. *Dutch School.*

Karel du Jardin was a pupil of Nicholas Berchem. From 1656 to 1659 he lived at the Hague, but in the latter year moved to Amsterdam, where he remained until 1674. In his youth he had visited Italy, where he was called Bokkebaard (Goat's Beard), and, in later life, he returned there to die. His pictures used to be among the most highly prized of the Dutch School, but of late years their popularity has waned.

**544.** *The Riding School.*

A groom leading a grey horse, in a walled enclosure. Stormy sky.

See Smith's "*Catalogue Raisonne*," v., p. 257.
Purchased in 1903. 1 ft. 11¼ in. H., 2 ft. 4½ in. W.

**JERVAS** (CHARLES); born in Ireland about 1675; died in London in 1739. *British School.*

A pupil of Sir Godfrey Kneller. He is said to have taught Alexander Pope to draw. His art is scarcely so contemptible as it is now the fashion to call it; his portrait of Kitty, Duchess of Queensberry, in the English National Portrait Gallery, is a meritorious work, and many still better examples are to be found n English country houses.

*Ascribed to Jervas :—*

**177.** *Portrait of Jonathan Swift.*

**431.** *Portrait of "Stella."*

See Historical and Portrait Gallery.

**JONES** (Sir THOMAS ALFRED); President of the Royal Hibernian Academy. Born in Dublin, 1823; died there, May 10, 1893. *British School.*

Sir T. Jones studied at the schools of the Royal Dublin Society, and at the Royal Hibernian Academy, of which he became a member in 1861, and President in 1869. He was knighted in 1880, being the first President to receive that honour.

**123.** *Portrait of Henry Grattan.*

**132.** *Portrait of the Right Hon. Sir Maziere Brady, Bart., Lord Chancellor of Ireland.*

**624.** *Portrait of Bartholomew Colles Watkins,* R.H.A.

*Ascribed to Sir Thomas Jones.*

**521.** *Portrait of Capt. G. A. Taylor.*

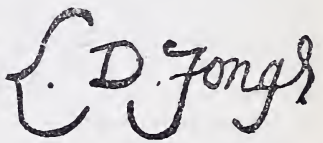
See Historical and Portrait Gallery.

**JONGH** (LUDOLF DE); born at Overschie, near Rotterdam, in 1616; died in 1697. *Dutch School.*

He was the son of a shoemaker, and showing an early inclination for art, was placed under Cornelius Saftleven, with whom he studied for two years; he afterwards became a pupil of Palamedes at Delft, and of Bijlert at Utrecht, afterwards going to France and passing seven years in Paris, where he practised portrait painting. On returning to Holland he settled in Rotterdam, where he is said to have been much employed. He is chiefly known for his hunting scenes and battle subjects. His pictures are not common.

**148.** *A Dutch Canal Boat Station.*

A scene of every day in Holland. A group are embarking on board the canal boat, or "trek schuyt," which is stopping at a covered shed, not unlike some simple out-of-the-way railway station at the present day. A gentleman is seen prancing upon horseback, a greyhound running before him, and a man of middle class appears to be heartily shaking hands with an humble friend in the corner. A group of country people occupy the foreground. Signed :—



Purchased at the Hadzor sale in 1889. 2 ft. 1½ in. W., 1 ft. 8½ in. H. Panel.

**44.** *A Shooting Party.*

A sunny afternoon effect. To the left a servant in blue holding a horse, another in red holding two dogs, and a lady on a dun pony, shading her eyes from the sun; to the right a sportsman shooting at sitting game, at which a dog is setting. Sandy hills in the distance.

Formerly ascribed to Albert Cuyp. Purchased in 1873. 1 ft. 10¾ in. H., 2 ft. 8½ in. W. Panel.

**JONSON** (CORNELIUS); born in London 14th October, 1593; died in or before 1664, probably at Utrecht. *Anglo-Dutch School.*

This painter's name is variously written Janssen, Janson, Janszoon, as well as Jonson. He signs himself C. Jonson on his earlier pictures; Cornelis Janssen Van Ceulen on his later. In a document preserved among the muniments of Amsterdam and dated 1646, he is called Cornelis Jonson, of London, aged 52 (Woermann). He was painting in London for some twenty-five years, between 1618 and 1643. In the latter year he obtained the Speaker's Warrant, to enable him to emigrate with his goods to Holland. In 1664 he was dead, for his *widow* was then living at Utrecht. In all but colour his best portraits are equal to the best of his time. He was probably the master of William Dobson.

## 532. *Portrait of a Military Officer, in armour.*

Probably an officer in the army of Charles I., as his hair is long, and he does not wear the orange sash of Holland.

Purchased in 1903. 2 ft. 5½ in. H., 2 ft. 1½ in. W.

## 584. *Portrait of a Man.*

Painted about 1625. Purchased in 1907. 2 ft. 6 in. H., 2 ft. 1 in. W. In an oval.

**JORDAENS,** or JORDAANS (JACOB); painter and engraver; born at Antwerp, 19th May, 1593; died in the same city, 19th October, 1678. *Flemish School.*

In 1603 he entered the atelier of Adam van Noort, and was admitted into the Confraternity of St. Luke, in 1615. He married Catherine van Noort, his master's daughter; and probably late in life he and his father-in-law joined the Reformed Church. Rubens ever gave him friendly counsels, and employed him sometimes as assistant. Jordaens passed all his life in his native city, where he enjoyed a high reputation and a considerable fortune. At his best he was almost on a level with Rubens as a colourist and executant. His reputation has increased greatly in recent years. The two pictures described below are fine examples of his work. A magnificent double portrait is in Devonshire House, London.

## 46. *A Theological Allegory.*

A female figure seated on a lion, high up in the centre of the picture, supports the Eucharist; the Holy Spirit, in shape of a dove, appears above her head, whilst child angels hover around in the clouds. Below, the Infant Christ, with a cross upon his shoulder, is seated on a globe and holds out a burning heart. St. Jerome, St. Augustine, St. Gregory, and St. Ambrose, the four Fathers of the Church, kneel in various attitudes of adoration. To the right of the picture stand the Apostles, SS. Peter and Paul; on the left SS. Sebastian, Agatha, and Catherine, martyrs, the latter leaning on the wheel, with the palm in her hand. This is one of the finest works of Jordaens. Many parts of it, especially the nude torso of St. Sebastian, are worthy of Rubens himself. Its inspiration, perhaps, is not that of an orthodox Catholic.

Purchased in 1863. 9 ft. 2 in. H., 7 ft. 7 in. W.

## 57. *The Supper of Emmaus.*

Our Lord sitting at table with the two disciples; He is in profile, breaking the bread, with the face raised and the eyes turned up. The disciples in attitudes of astonishment, expressed with all the rough vigour of the master. A typical inn-keeper is pouring wine from a flagon into a glass, a paroquet, which Jordaens often introduced into his pictures, perched on a rod over his head, against

an opening in the wall through which the sky is seen. A woman in the background raises a dish from the table, her head seems at some time to have been badly repainted after some injury. The head of Christ is extremely fine.

Presented by Charles Bianconi, D.L., in 1865. 6 ft. 11 in. H., 6 ft. 5 in. W.

**JOSEPH** (GEORGE FRANCIS), A.R.A., born in 1764; died in 1846. *British School.*

Joseph entered the schools of the Royal Academy in 1784, and, in 1792, won the gold medal and travelling scholarship for a scene from Coriolanus. He was premiated also in later years by the Directors of the British Institution. He was elected A.R.A. in 1813. He died at Cambridge in 1846. His excellent portraits are frequently ascribed to other painters.

**416.** *Portrait of Sir John Stevenson.*

See Historical and Portrait Gallery.

**JOUDERVILLE**, or SOUDERVILLE (ISAACK); a painter of Leyden, of whom very little is known. His two daughters seem to have been the wives of Frederick de Moucheron and Julian Teniers, respectively. (See Catalogue of Hague Museum, 1895; p. 256.) *Dutch School.*

**433.** *Portrait of a Young Man.*

Bust, turned slightly to left; head turned to right and looking to the front; long curling brown hair; embroidered scarf round neck and shoulders. It bears the forged signature of G. Dow, but the remains of the true signature of Jouderville are still to be descried on the left of the head.

Purchased in 1895. Oval. 19 in. H., 14½ in. W. Panel.

**KAUFFMANN** (MARIA ANNA ANGELICA CATHARINA), R.A.; born at Battazatta, in the Grisons, Switzerland, in 1741; died in Rome in 1807. *Anglo-German School.*

Angelica Kauffmann showed a taste for painting and music at a very early age. Her first instructor was her father, Joseph Kauffmann, but her proficiency was chiefly acquired by copying in the Italian Galleries. After a residence of ten years in Italy, she came to England with Lady Wentworth in 1765. She was well received, and on the foundation of the Royal Academy in 1769 was nominated one of the original members. Reynolds had a great influence over her, both as an artist and as a woman, but that did not save her from being entrapped into marriage with the valet of the Swedish Ambassador, Count de Horn, who passed himself off as the Count himself. Released by divorce, she married in 1781, one Antonio Zucchi, a Venetian painter and associate of the Royal Academy. With him she retired to Rome, and there passed the remainder of her days. She was buried in the Church of Saint Andrea delle Frate. Hundreds of her works have been engraved. A fine group of the Neapolitan Royal Family is in the palace of Capo di Monte, at Naples.

("Angelica Kauffmann"; by F. A. Gerard, 1903.)

**405.** *Portrait of Miss Monroe.*

**200.** *Henry (Loftus) Earl of Ely, and Family.*

*Ascribed to Angelica Kauffmann :—*

**258.** *Edmund Burke in conversation with his friend Charles James Fox.*

**310.** *Portrait of Joseph Hickey.*

See Historical and Portrait Gallery.

**KENNEDY** (CHARLES NAPIER), A.R.H.A.; born in London in 1852; died in 1898. *British School.*

Son of Lieut.-Colonel John Pitt Kennedy. He studied at the Slade School and in Paris. He exhibited for the first time at the R.A. in 1872, and was a frequent exhibitor there and at other exhibitions, until 1898. He painted portraits and subject pieces. Some of his best pictures were exhibited at the New Gallery, including the *Fair-haired Slave*, now in the Corporation Art Gallery in Manchester. He was a Member of the Institute of Painters in Oil Colours.

**543.** *The Boy and the Dryad.*

A nude "wood nymph" standing at the foot of a tree seizes by the leg a boy seated on a branch, who holds in his hand a bird's nest with eggs.

Presented by Mrs. Kennedy in 1903. 5 ft. H., 3 ft. 2½ in. W.

**KENNEDY** (WILLIAM DENHOLM); born at Dumfries in 1813; died in London (?) in 1865. *British School.*

Kennedy came to London at the age of 17, and entered the schools of the Royal Academy. He was gold medallist in 1835, and from 1833 to 1865 a pretty steady contributor to its exhibition. He was an intimate friend of Etty, who greatly influenced his art.

**386.** *Study of a girl's head and bust.*

A study of a girl, head and bust in profile to right, looking down at a bracelet on her left arm. Landscape background.

Purchased in 1887. Circular, 10½ in. in diameter.

**KESSEL** (JAN VAN); born at Antwerp, 5th April, 1626; died there April, 1679. *Flemish School.*

Son of Jeroom van Kessel, a portrait painter; pupil of Simon de Vos and of Jan Brueghel II. He worked in his native city of Antwerp, painted flowers, birds, and allegorical subjects. The Fitzwilliam Museum, Cambridge, has a curious collection of seven pictures of birds, butterflies, &c., by him.

**513.** *Christ in the House of Martha and Mary.*

The birds and flowers in this picture are by him. (See under RUBENS.)

**KEŸ:** (ADRIAEN THOMASZ); born about 1544; still living in 1589. *Flemish School.*

He was son of Thomas Keÿ, a painter, and is supposed to have been the nephew of William Keÿ. He became a member of the Guild of St. Luke at Antwerp in 1568. Pictures by him are at Antwerp, Berlin, the Hague, &c. His portraits show an affinity to those of Antonis Mor (Sir Antonio More), who was his contemporary at Antwerp, but the question of the two Keÿs has not yet been cleared up.

**303.** *Male Portrait.*

Bust, three-quarters to the left, in black dress and linen ruff. Reddish brown hair, moustache and peaked beard.

Dated 1579. Purchased in 1893. 1 ft. 1 in. H., 1 ft. 6 in. W. Panel.

**576.** *Male Portrait.*

Head, three-quarters to the left, in a linen ruff. Florid complexion, red hair, beard and moustache, blue eyes.

Formerly in the collection of Viscount Powerscourt. Purchased in 1906. 15 in. H., 11 in. W. Panel.

**KEYSER** (THOMAS DE); born at Amsterdam 1596 or 1597; buried there June 7, 1667. *Dutch School.*

Son of the eminent sculptor and architect, Hendrick de Keyser. At one time he was erroneously called Theodore de Keyser. He chiefly painted portraits,

often on a small scale. One of his best works, *A Council of the Amsterdam Burgomasters*, is in the Hague Museum. Good examples of his art are also to be seen in the galleries of Amsterdam, Utrecht, London, Berlin, Dresden, Munich, Frankfort, Buda-Pesth, and St. Petersburg.

**469.** *Interior, with figures.*

Interior of a large room ; a lady is seated before the fire conversing with a gentleman, who is leaning over the back of her chair. In the background are two lutes hanging on the wall, and upon a table covered with a red cloth is a violin. Conspicuous on the left is a high massive mantelpiece supported by two undraped figures in stone.

Signed :—

Purchased in 1897. 12¼ in. H., 12¼ in. W. Panel.

**287.** *The figures and animals in the picture of "A wooded scene, supposed to be in the neighbourhood of the Hague," by Jacob Ruisdael* (*see under* RUISDAEL).

**KNELLER** (Sir GODFREY), Bart.; born at Lubeck 8th August, 1646 ; died in England on 27th October, 1723. *Anglo-German School.*

He first studied at Amsterdam, when Rembrandt and his pupils were still flourishing, the only one of these, however, who seems to have influenced him was Nicholas Maas, and he only in his decline. Kneller afterwards studied at Rome under the tutelage of Carlo Maratti. After visits to Venice and Hamburg, he came in 1674 to London, where he was induced to settle. After the death of Lely he was appointed Court painter by King Charles II., which position he retained under James II., William III., Queen Anne, who knighted him, and George I., who created him a baronet. He died at his country seat, near Twickenham. A monument was erected to his memory in Westminster Abbey, with an epitaph by Pope.

**296.** *Portrait of Sir Richard Steele.*

**311.** *King William III., landing at Margate, in* 1697, *after the Peace of Rijswijck.*

**485.** *Portrait of James, Second Duke of Ormonde.*

**486.** *Do. Godert de Ginkell, Earl of Athlone.*

*School of Kneller :—*

**474.** *Portrait of Thomas, 1st Earl and Marquess of Wharton.*

See Historical and Portrait Gallery.

**KNIJF** (WOUTER) ; flourished at Wesel, in the middle of the 17th century. *Dutch School.*

Knijf's exact dates are unknown. He paid his dues as a citizen of Wesel in 1640 ; in 1675 he sat for his portrait to Jacobus de Braij, who was a friend of his ; he was still alive in 1679. In his list of Dutch painters, Van der Vinne speaks of Knijf's work as "entirely in the manner of Van Goyen." His pictures are very scarce *under his own name*. The Leipsic Museum possesses a signed one.

## 53. *The Windmill.*

A long winding road, with water on either side, lead to a windmill and miller's house. The mill rises against a grey, cloudy sky, and the whole scene suggests rain passing off. Probably Knijf's masterpiece.

Formerly ascribed to Jacob Ruisdael, whose initials have been foisted upon it. Purchased at the sale of the Bishop of Ely's collection, in 1864. 3 ft. 3 in. H., 4 ft. 8 in. W.

**LAMBINET** (EMILE CHARLES); born at Versailles in 1815; died at Bougival in 1877. *French School.*

He studied under Drolling, Boisselier, and Horace Vernet, but formed himself on the example of Constable, and those Frenchmen who were affected by the work of the English master.

## 424. *Landscape.*

In the foreground a green field, in which are cattle, slopes down to the side of a stream or pond. In the background, standing against the sky, a large tree with two smaller ones, behind which is a farmhouse.

Signed "EMILE LAMBINET," and dated "JUILLET 1851."

Purchased in London in 1894. 2 ft. 11 in. H., 2 ft. 3½ in. W.

**LANDSEER** (Sir EDWIN HENRY), R.A.; born in London, March 7, 1802; died there October 1, 1873. *British School.*

Edwin Landseer was the son and pupil of John Landseer, A.R.A., and showed a gift for art at a very early age. He first exhibited at the Royal Academy in 1815, when only thirteen years old. In 1822 he received a premium of £150 from the Directors of the British Institution. In 1826 he was elected an A.R.A. and in 1831 an R.A. In 1850 he was knighted. In 1855 he received the great gold medal of the Paris exhibition, and in 1866 on the death of Sir Charles Eastlake, he declined the Presidency of the Royal Academy. He died in 1873, and was buried in St. Paul's. In 1874 the Winter exhibition of the Royal Academy was entirely devoted to his works. He may fairly be pronounced the most *popular* English painter of the Victorian era, and in some respects his treatment of animals has never been surpassed. Among his few works of a different class we may name the two in this collection and the portrait of Sir Walter Scott in the National Portrait Gallery of England.

## 201. *A Dialogue at Waterloo.*

Such is the title which the painter gave to this rather elaborate fantasy. The great Duke of Wellington is supposed to be visiting the field of Waterloo with his daughter-in-law, the Marchioness of Douro, and to be describing the battle to her. Although the event never occurred, the Duke entered into the spirit of Sir Edwin's idea, and gave him frequent sittings for the picture on a favourite cob, and, of course, Lady Douro also sat.

Exhibited at the Royal Academy in 1850. Engraved by T. L. Atkinson, and also by J. C. Armytage for the Art Journal, December, 1887.

Transferred from the National Gallery, London, in 1883. 6 ft. 3¼ in. H., 12 ft. 8 in. W.

## 139. *A Portrait Group, Members of the Sheridan Family.*

See Historical and Portrait Gallery.

**LAVERY** (JOHN), A.R.A. *Living Artist.*

## 574. *Portrait of W. E. H. Lecky, M.P.*

See Historical and Portrait Gallery.

**LAWRENCE** (Sir THOMAS), P.R.A.; born May 4, 1769; died on January 7, 1830. *British School.*

Lawrence was born at Bristol. His family settled in Bath, where he studied art under William Hoare, and at the age of thirteen gained the prize of a silver palette from the Society of Arts for a copy in chalk of Raphael's Transfiguration. Settled in London in 1787, he became acquainted with Sir Joshua Reynolds, and in the same year exhibited several portraits at the Royal Academy. They at once gained him great popularity and a practice, which he retained almost undiminished until his death in 1830. He was elected associate of the Royal Academy in 1791, and a full member shortly afterwards. In 1792 on the death of Reynolds, he was appointed principal painter in ordinary to the King, and also in succession to him, painter to the Dilettanti Society. He was knighted in 1815 after having completed for the King the fine series of portraits of the sovereigns, chief statesmen, and generals of Europe, which adorn the Waterloo Gallery in Windsor Castle. In 1820 he succeeded Benjamin West as President of the Royal Academy. His portraits are distinguished by much grace and dignity, which, however, sometimes degenerated into affectation, and in his later works his colour had a gaudy and almost meretricious character, which rather injured his reputation. His drawing of the face is almost always admirable.

("Sir Thomas Lawrence," by Lord Ronald Sutherland Leveson-Gower, 1900. "Lawrence," by Sir Walter Armstrong, 1913.)

**379.** *Portrait of Francis William, 2nd Earl of Charlemont,* K.P.

Eldest son of James, 1st Earl, born 1775; died 1863. This portrait is a fragment from a full-length group of Lord and Lady Charlemont, with their infant son, painted in 1812, formerly at Roxborough Castle, Moy, Co. Tyrone. It was cut into two pieces in 1894, and the section with the lady and her child sold to an American collector.

Exhibited in R.A. 1812. Purchased in London in 1894. 2 ft. 6 in. H., 2 ft. W.

**131.** *Portrait of Murrough (O'Brien), 5th Earl of Inchiquin and Marquess of Thomond,* K.P.

**299.** *Do. John Jeffereys, 2nd Earl Camden,* K.G., *afterwards 1st Marquess, Lord Lieutenant of Ireland.*

**300.** *Do. John Wilson Croker.*

**520.** *Do. John Philpot Curran.*

See Historical and Portrait Gallery.

**LELY** (Sir PETER); born at Soest, in Holland, September 14, 1618; died in London, November 30, 1680. *Dutch School.*

Was the son of an officer of the name of Van der Faes, who took the name of Lely. He was a pupil of Peter Franz de Grebber, at Haarlem. He came to England after the death of Vandyck in 1640, and remained through the civil war, becoming, on the Restoration, chief painter to King Charles II., who knighted him in 1679. He painted a very large number of portraits, probably receiving much assistance, as the quality of the work from his studio is very unequal. His series of pictures of the beauties of the Court of King Charles II., which are at Hampton Court Palace, is well known; they are amongst his most important and characteristic productions. Several fine examples of his work are in the National Portrait Gallery, London. He left a considerable fortune and a fine collection of drawings by the old masters. Owing to a confusion of Soest in Holland with the town of the same name in Westphalia, Lely has too often been included in the German school, with which his work has no affinity.

**550.** *Portrait of Margaret Lemon, the Mistress of Van Dyck.*

A handsome brunette, seated, turned to her left. She wears a dark dress, with white muslin undersleeves; jewels in her hair; about the hips a scarf of brown silk brocade. In her left hand she holds a lemon. In the background a crimson curtain on the right, and, on the left, a conventional passion flower.

Margaret Lemon was the most beautiful and famous of the many lovers of Van Dyck. She lived with him in his house at Blackfriars, and was introduced to his friends. A tradition has come down to us that when the painter's betrothal to Mary Ruthven took place, Margaret tried, in her rage, to disable his right hand with a knife. She is said to have passed her last years on the Continent. A portrait of her by Van Dyck himself is at Hampton Court.

Purchased in 1903. 4 ft. 1 in. H., 3 ft. 4½ in. W.

**146.** *A small portrait, in pastel, of James, 1st Duke of Ormonde.*

**505.** *Portrait of Oliver Cromwell.*

**548.** *Portrait of Mary of Modena, Queen of James II.*

Water colour and chalk.

*After Sir Peter Lely :—*

**136.** *Portrait of James, first Duke of Ormonde.*

See Historical and Portrait Gallery.

**260.** *Sketch Portrait of a Girl.*

A partial copy of the portrait, as Diana, of "Madam Jane Kelleway," at Hampton Court. Possibly by Theodore RUSSEL, a nephew of Cornelius Jonson, who was much employed as a copyist, chiefly of Van Dyck.

Purchased in 1886. Oval. 1 ft. 1 in. W., 1 ft. 7½ in. H.

**LESLIE** (CHARLES ROBERT), R.A.; born in London in 1794; died in 1859. *British School.*

His parents were American, and soon after his birth returned to Philadelphia, but losing his father at an early age and having then a great desire to become an artist, he was sent to England by his mother in 1811, and in 1813 was admitted a student in the Royal Academy. He advanced so rapidly that in 1819 he exhibited one of his most perfect pictures, "Sir Roger de Coverley returning from church," which placed him in a very high position. In 1821 he was elected A.R.A., and in 1826, R.A. He was an agreeable author, and has left two or three works on art which may be read with pleasure, as well as profit. A large collection of his pictures is in the Victoria and Albert Museum, London.

**203.** *The Sentry Box. Uncle Toby and Widow Wadman; "Tristram Shandy."*

Leslie painted this subject three times, and curiously enough, all three pictures were bequeathed to the Nation, the first, which was exhibited in the R.A. in 1831, by Mr. Vernon [now in the National Gallery], the second, painted in 1832, by Mr. Sheepshanks [now in the Victoria and Albert Museum], and the third, the present picture, by Mr. Jacob Bell. It is more freely painted than the other two. Signed, and dated 1842.

Exhibited at Manchester, by Mr. Bell, in 1857. Transferred from the National Gallery, London, in 1877. 2 ft. 9½ in. H., 1 ft. 11 in. W.

**LEWIS** (JOHN), 18th Century. *British School.*

Lewis was connected with the Smock-alley Theatre as a scene painter from 1750 to 1758, and lives in theatrical annals as the first scene painter to be permanently engaged on the staff of a Dublin playhouse. He was responsible for one important innovation, painting in 1757 a beautiful act-drop for the theatre, at a time when the London theatres had nothing but the time-honoured green curtain. For this he was satirized in a contemporary pamphlet addressed to Sheridan, the manager. He decorated a room at Quilca House, Co. Cavan, for Sheridan, and a small portion of this decoration, though not *in situ*, still exists. Lewis was also a portrait painter. His portraits of Sowden, the actor, painted in 1754, and of Henry Brooke, the dramatist, painted in 1755, were engraved in mezzotint by Andrew Miller, and that of Peg Woffington—mentioned below—by Michael Jackson.

## 579. *Portrait of Peg Woffington.*

See Historical and Portrait Gallery.

**LEYSTER** (JUDITH); born about 1600-1605, at Haarlem or Zaandam; died in February, 1660, at Heemstede. *Dutch School.*

She was probably the pupil of Frans Hals, whose work she imitated with so much skill that her pictures have nearly all been ascribed to him until within the last few years. As early as 1628 she was mentioned by Samuel Ampzing as one of the chief glories of Haarlem. In 1639 she married J. Miense Molenaer (*q. v.*). One of her best pictures was formerly at Audley End, where it was considered a fine Frans Hals; others are in the Hague Museum, the Rijks Museum at Amsterdam, the Berlin Museum, the Rothschild collection at Vienna, &c. Dr. Hofstede de Groot ascribes to her the magnificent "Frans Hals" which has lately migrated from Lord Howe's collection at Gopsall to that of Mr. Otto Beit. She occasionally signed with a monogram made up of some letters of her name, supplemented by a star.

## 468. *A Dutch Interior, with a woman sewing by candle-light.*

A woman seated, sewing by the light of candle or lamp fixed on the wall near her. At her feet two children are warming themselves at a fire.

Purchased in 1897. Circular; 11 in. diameter. Panel.

**LICINIO** (GIOVANNI ANTONIO), called PORDENONE; born at Pordenone in 1483; died at Ferrara in January, 1539. *Italian (Venetian) School.*

Pordenone had a variety of names, Cuticello, Licinio, Regillo, but is chiefly known by his local surname. It was not until comparatively late in life that he settled in Venice. His youth and early manhood had been passed in painting in the churches of the Trevisan neighbourhood, in Mantua, in Cremona, in Piacenza, in Genoa, and other places. After he established himself in Venice he decorated the palaces of the Morosinis and the Mocenigos; the brotherhood of the Frari employed him, and he painted the cloisters of San Stefano with frescoes which brought him so much credit that the Council of Ten commissioned him to paint the ceiling of the Sala del Scrutinio, in the Doge's palace, which he finished in 1538. His success here led to his receiving an order to paint in the Sala del Senato, and, indirectly, to the loss by Titian of his broker's patent in the Fondaco dei Tedeschi. His easel pictures are rare.

## 88. *Portrait of a Count of Ferrara.*

Three-quarters length, standing, his left hand resting on a dog's head, the face showing a young man of about twenty.

Purchased in Rome in 1856. 3 ft. 6 in. H., 3 ft. 1 in. W.

**86.** *Portrait of Pellegrina Morosini, wife of Bartolommeo Capello, and mother of the celebrated Bianca Capello.*

Three-quarter length, standing ; nearly full face, fair hair ; dressed in black gown cut low, and showing white lace bodice.

Purchased in Venice, December, 1855, by the Government, from the heirs of the Signori Capello. Transferred from the National Gallery, London, 1857. 3 ft. $2\frac{3}{4}$ in. H., 2 ft. $7\frac{3}{4}$ in. W.

**LIEVENS** (JAN) ; born at Leyden, 24th October, 1607 ; buried in Amsterdam, 8th June, 1674.

Lievens studied under Jaris van Schooten at Leyden, and under Pieter Lastman at Amsterdam, where he was a fellow pupil with Rembrandt. From 1635 to 1643 he lived in Antwerp, but is believed to have visited London in 1637 with his wife. During part of his career his art was more admired by his contemporaries than that of Rembrandt himself. A very fine example of his work is in the English National Gallery.

**607.** *Portrait of an Old Man.*

The head of the person who is usually believed to be Rembrandt's father, although the identification is by no means certain. Signed with monogram.

Presented in 1910 by Sir Edgar Vincent, K.C.M.G. 22 in. H., $18\frac{1}{2}$ in. W.

**LINGELBACH** (JOHANNES) ; born at Frankfort, 10th October, 1622 ; died at Amsterdam in November, 1674. *Dutch School.*

Lingelbach may have been a pupil of Philips Wouwerman, to whose work his pictures occasionally show a strong resemblance. Between 1642 and 1644 he made a stay in Paris ; between 1644 and 1650, in Italy. From the latter year to his death he lived in Amsterdam. He inserted figures in the pictures of Hobbema, Jacob Ruysdael, Hackaert, J. van Kessel, Fr. de Moucheron, Wynants, and others.

**348.** *A Hunting Party.*

In the foreground three riders, one a lady on a white horse. A man is bringing refreshments from an inn. Other figures seated and standing by the door ; on the right an attendant with dogs. Others of the party in the distance. The background an extensive landscape.

Signed : J. Lingelbach.

Purchased in 1894, from the Rev. R. H. Cholmondeley, of Condover. 1 ft. 2 in. H., 1 ft. $4\frac{1}{2}$ in. W. Panel.

**LINNELL** (JOHN). B. 1792 ; d. 1882.

Was a fellow pupil with Mulready in John Varley's studio, and in 1807 began to exhibit in the Academy. He painted landscapes, portraits, and miniatures. Firmly drawn, modelled with knowledge, and well painted, his portraits were solid and first-rate likenesses. His landscapes much distinguished by an originality.

**649.** *Portrait of a Lady.*

A half-length figure—in large hat, cloak, and red scarf.

Presented by Sir Hugh P. Lane, 1913. $9\frac{3}{4}$ in. H., $7\frac{3}{4}$ in. W. Panel.

**LONGHI** (PIETRO) ; born at Venice in 1702 ; died there in 1762. *Venetian School.*

A painter of religious pictures, portraits, and subjects illustrating the daily life of his time. Lanzi calls him the Italian Hogarth, on account of the resemblance between his "Conversation pieces" and certain of the scenes painted by the English master.

**261.** *Portrait of General Christopher Nugent.*
See Historical and Portrait Gallery.

**LORENTINO** (Agnolo di), called **LORENTINO d'AREZZO.** Flourished in the 15th century. *Italian (Tuscan) School.*

A pupil of Piero dei Franceschi. A Madonna and Saints at S. Domenico, in Arezzo, is his standard work.

**603.** *Madonna and Child.*

The Virgin seated in an arched niche, holding the Infant on her knee.
Purchased in 1909. 23 in. h., 15 in. w. Panel.

**LORME** (Antonis de) ; born at Rotterdam, and worked there between 1640 and 1666. *Dutch School.*

The pictures of De Lorme are very scarce. One formerly in the Munich Gallery (Catalogue of 1890) bears the date of 1642, and the catalogue says that a year as late as 1666 has been found on a picture by him.

**558.** *Interior of the "Groote Kerk" of Rotterdam.*

The subjects of De Lorme's pictures are practically confined to the churches of Rotterdam. This fine example represents the south aisle of the Great Church, looking eastwards ; the visitor of to-day finds it almost unchanged.
Purchased in 1903. 2 ft. 9¼ in. h., 2 ft. 4¼ in. w.

**LOUTHERBOURG** (Philip James de), r.a. ; born at Strasbourg, October 31, 1740 ; died at Hammersmith Terrace, Chiswick, March 11, 1812. *French and English Schools.*

He was the son of a miniature painter, who ultimately settled in Paris. In 1755 young Loutherbourg was placed under the tuition of Francesco Casanova, and became a popular painter of battles, sea-pieces, and landscapes with figures. He subsequently settled in London, where he was much employed as a scene painter, and eventually became a member of the Royal Academy. His easel pictures were much esteemed, but the habit of scene-painting seems to have induced an artificial style of conception and execution. At one period of his career Loutherbourg became notorious through his dabblings in mesmerism, spiritualism, &c.

**165.** *Storm at the entrance of a Mediterranean Port.*

A wild sea is raging outside a port, apparently one of those on the French or Italian Riviera ; a vessel struggling against the force of wind and waves in the middle distance, in the foreground rocks, on which the waves are breaking, the remains of a wrecked vessel and her crew struggling to land. Signed and dated, P. J. de Loutherbourg, 1768.
Formerly in the collection of Viscount Palmerston. Purchased in 1867. 3 ft. 2 in. h., 5. ft. 3 in. w.

**LUCAS** (John) ; born July 4, 1807 ; died April 30, 1874. *British School.*

Was for many years a portrait painter in great practice in London ; he was remarkable for the number of times he painted the great Duke of Wellington, who sat to him frequently, and is said to have highly approved of his portraits, several of which are engraved. He had great facility in catching a likeness, but little other merit.

**143.** *Portrait of Arthur, 1st Duke of Wellington,* K.G., G.C.B., &c.
See Historical and Portrait Gallery.

**LUCKX** or **LUYCKS** (CHRISTAAN); born in 1623; died not earlier than 1653. *Flemish School.*

Luckx was a pupil of Philips de Maelier and Frans Francken III. Under the latter's influence he painted some small "histories"—"*Lot and his daughters*," "*Adoration of the Magi*," &c.—but after he became a master in the Antwerp guild in 1645, he devoted himself to flowers and still life. He was a good colourist.

**529.** *Still Life.*

An interior of a larder, with partridges and other birds upon a table, with a blue and white cup and saucer. A cat is seizing one of the partridges.

Presented by Mr. T. Humphry Ward, in 1901. 2 ft. 1 in. H., 1 ft. 6¾ in. W.

**MAAS** (DIRK); born at Haarlem, 12th September, 1656; died there 25th December, 1717. *Dutch School.*

Engraver and painter. He was a pupil of Berchem and Hugtenburg. He seems to have been patronized by King William III. He came to England, where he painted the battle of the Boyne, at which he was present. A scarce etching of the battle, by him, is in the Gallery.

**147.** *King William III., hunting near his Chateau of the Loo.*

See Historical and Portrait Gallery.

**MAAS**, or MAES (NICOLAS); born at Dordrecht in 1632; buried at Amsterdam, December 24, 1693. *Dutch School.*

A pupil of Rembrandt. In his subject pictures, painted early in his career, he developed an excellent style, sufficiently distinct from that of his master. His chiaroscuro is powerful, but became early characterized by a frequent blackness in the shadows. He also had an over tendency to red in the lighter parts of his work. His early pictures, however, deserve a very high rank in the Dutch School. Among the finest are four in the London National Gallery, especially, *The Dutch Housewife*. His later portraits, of which many are on a small scale, are so different from and so inferior to his early works, as to make it difficult to accept them as the work of the same hand. One can, however, generally detect the above-named weakness for black and red in them.

**204.** *Portrait of a Lady.*

Three-quarter length, seated by a fountain; dressed in loose white robe and blue mantle. Her left arm rests on a dolphin's head from which the water flows. Landscape background.

Presented by Sir Henry Barron, Bart., in 1878. 1 ft. 9 in. H., 1 ft. 5 in. W.

**347.** *Vertumnus and Pomona.*

Vertumnus, in the guise of an old woman, is exerting his seductive powers on Pomona, who listens attentively. Both are in modern dress. The scene is a garden, and the figures are placed on a stone bench with a balustrade. Vertumnus is in a black and brown dress, with a white cap; Pomona in bright red, with white showing at wrists and shoulders. Round her waist she wears a gold tasselled girdle, from which hang a bunch of keys and a large *étui*. A wide brimmed straw hat is on her head, and a large basket of apples at her feet.

Signed and dated, N. MAES, 1673.

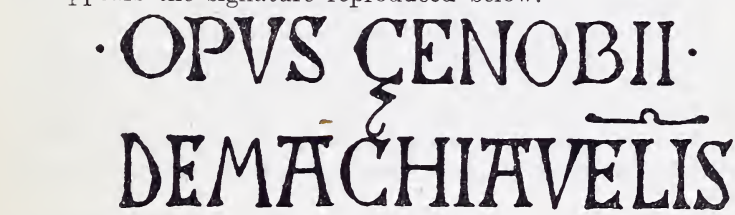
Formerly in the collection of Lord Northwick. Purchased in Paris in 1894. 1 ft. 6½ in. H., 2 ft. W. Panel.

**MACHIAVELLI** (ZENOBIO DE); painted about 1473. *Florentine School.*

Machiavelli is mentioned by Vasari as the only pupil of Benozzo Gozzoli worthy of note; but no details are given of his life. The Cavaliere Tommaso Puccini describes two works by Zenobio Machiavelli as formerly existing at Fossabonda, a hamlet outside the gates of Pisa. Of these, one, a Coronation of the Virgin, now hangs in the Dijon Gallery; the other is in the newly arranged Gallery of Pisa. This latter picture is in a very dilapidated condition. The picture numbered 586 in the English National Gallery is perhaps by Machiavelli. The panel described below was brought from Italy in 1859 by Mr. Uzielli, and is the best example known of a master who deserves a high rank among the Florentine quattrocentisti.

**108.** *The Madonna enthroned with the Infant Saviour and Saints.*

The composition consists of six figures, small life-size. In the centre is the Virgin seated on a throne, with the infant Saviour standing on her lap. In her left hand she holds a white rose. On her right stands S. Bernardino of Siena, holding a medallion, inscribed with the monogram of Christ, and another Saint, probably St. Mark, with a book in his hand, but without any other emblem. On the left of the Virgin are a youthful Bishop, with a crozier, and the border of his cope embroidered with fleurs de lys, probably St. Louis of Toulouse, and St. Jerome, with a book and pen in his hand. In the left appears the signature reproduced below.




Originally in the Church of Santa Croce, Pisa. Purchased at the sale of the collection of Mathew Uzielli in London in 1861. 4 ft. 5 in. H., 4 ft. 11 in. W. In tempera on panel.

**MACLISE** (DANIEL), R.A.; baptized, February 2, 1806; died April 25, 1870. *British School.*

A native of Cork, the son of a Scottish father by an Irish mother. From a very early age he manifested a strong tendency towards art, and was allowed to study in Cork from a collection of casts from the antique sculptures of the Vatican, which had been sent by Pope Pius VII. to King George IV., and by His Majesty presented to that city. At the age of sixteen he was sent to London, and entered the schools of the Royal Academy, where he soon carried off all the prizes that were open to him, and commenced those contributions to its annual exhibition, which he continued until his death. He was elected A.R.A. in 1836, R.A. in 1840, and upon the death of Sir Charles Eastlake in 1866, was offered the presidency, which he declined. During his whole life he was entirely devoted to his art, and gave an example of the most indefatigable industry. His chief qualities were power in drawing, fertility of invention, conscientiousness of finish, and accuracy in the study of detail. He had little feeling for colour or breadth of handling and effect. His most important works are the wall pictures in Westminster Palace of the *Death of Nelson*, and the *Meeting of Wellington and Blucher after Waterloo;* and the *Marriage of Strongbow and Eva* in this collection. He was a spirited etcher, and contributed an interesting series of portraits of contemporary celebrities to Frazer's Magazine, over the *nom de guerre* of Alfred Croquis, over which he also wrote occasionally both in prose and verse.

**156.** *Merry Christmas in the Baron's Hall.*

This picture, which was exhibited at the Royal Academy in 1838, is an example both of the merits and defects of Maclise. The interior of an old English Baron's hall towards Christmas evening, it is crowded with figures of various ranks and degrees, each engaged in some appropriate action. The whole picture is full of varied expression and complicated grouping; unhappily the colour is bad and the impasto leathery. Signed and dated.

This picture was the subject of a long description in verse in *Frazer's Magazine* for May, 1838, written by Maclise himself, also in the *Dublin University Magazine*, 1847 (vol. xxix.). Purchased in 1872. 6 ft. H., 12 ft. W.

**205.** *The Marriage of Richard de Clare, Earl of Pembroke, surnamed Strongbow, with Eva, daughter of Dermot MacMorrogh, King of Leinster, after the capture of Waterford in* 1170.

The story is that the king of Leinster promised the hand of his daughter to Strongbow if, upon his invasion of Ireland, he should succeed in taking the city of Waterford, and that upon the fall of the city, Strongbow at once claimed his bride, and that the nuptials were celebrated on the battle-field. The ceremony is represented as taking place on the steps of a ruined chapel just outside the city walls. Strongbow, attended by his mailed Knights, clasps the hand of Eva, who is supported by her father and attended by a train of waiting-maids. In the foreground to the right lie heaped together the dead bodies of the Irish; to the left King Dermot's followers kneel in sullen submission, with lowered standards, while behind them is a mounted group of English Knights. The background shows the walls of the captured city, with numerous figures engaged in burying the slain.

Exhibited in the Royal Academy in 1854. Formerly in the collection of Lord Northwick, at Thirlestane House, who purchased it for £4,000. Sold at his sale for £1,795. Purchased at Christie's in 1879 for £800 by Sir Richard Wallace, who presented it to the Gallery. 10 ft. 2 in. H., 16 ft. 7 in. W.

**MACMANUS** (Henry), R.H.A.; died 22nd March, 1878. *British School.*

A Dublin artist; for many years Head Master of the Royal Dublin Society's Schools. Was elected associate R.H.A. in 1838, and full member in 1858.

**547.** *Portrait of John B. Dillon.*

See Historical and Portrait Gallery.

**MANTEGNA** (Andrea); born at Vicenza in 1431; died at Mantua, 13 September, 1506. *Italian (Paduan) School.*

Mantegna's father, Biagio or Blasius, seems to have been a Paduan. His son, Andrea, was adopted both as son and pupil by Francesco Squarcione at a very early age. Squarcione's talent as a painter was slight enough, but he appears to have been an excellent teacher, and Andrea developed so rapidly under his influence that he became an independent artist while still little more than a boy. In early manhood he won the friendship of Jacopo Bellini, and of his sons, Gentile and Giovanni, finally marrying Jacopo's daughter, Nicolosia, and thereby losing the affection of his adopted father. When Mantegna was only twenty-five Lodovico Gonzaga, Marquis of Mantua, began a series of endeavours to get him to settle in that city, which only bore fruit in 1463, when the painter undertook various works for the Marquis. In 1466 Mantegna was in Florence, and

later in the same year seems to have moved to Mantua, which remained his domicile to the end of his life. Between 1488 and 1490, however, he spent two years in Rome, on the invitation of Innocent VIII. His chief pictures are the St. Luke altarpiece, now in the Brera, Milan; the frescoes in the Chapel of SS. James and Christopher, in the Church of the Eremitani at Padua; the frescoes in the Camera de' Sposi, at Mantua; the *Triumph of Julius Cæsar*, at Hampton Court; the *Madonna della Vittoria*, the *Parnassus*, the *Crucifixion*, the *Judgment of Solomon*, and a *St. Sebastian* in the Louvre; the *Madonna and Saints* in the Casa Trivulzi at Milan; the *St. Eufemia* at Naples; the *St. Sebastian* at Vienna; a *Triptych* and the *St. George* at Venice; the *Enthroned Madonna*, the *Triumph of Scipio*, the *Agony in the Garden*, and *Samson and Delilah* in the National Gallery, London, the great Triptych of the *Enthroned Madonna* in the Church of San Zeno at Verona, and the picture described below. Mantegna was also a distinguished engraver.

("Study and Criticism of Italian Art"; Vol. II., by Bernhard Berenson, 1902. "Mantegna;" par Charles Yriarte, 1901. "Andrea Mantegna;" by Paul Kristeller, 1901.)

## 442. *Judith with the Head of Holofernes.*

Judith stands at the door of a tent, and is placing the head of Holofernes in a bag held by an old negress. In her right hand she holds a short, double-edged, square-pointed sword. Her robe, hanging in beautifully studied folds, leaves her right shoulder bare. The attendant wears a loose Eastern tunic, trousers, and turban. Through the opening of the tent is seen the end of a bed, with one foot of Holofernes. On the left a pole with a long pennon. Background of feigned marble. This is a companion picture to the *Samson and Delilah* of the National Gallery, London, and to the *Judgment of Solomon*, in the Louvre. All three belonged, apparently, to some series dealing with the deeds and misdeeds of woman. Mr. Berenson says "the Dublin Judith is one of the masterpieces of Italian art, as composition, as arrangement, as modelling, as movement, to be surpassed only by Mantegna himself."

Formerly in the collections of the Hon. Lewis Wingfield and Mr. John Malcolm, of Poltalloch. Purchased in 1896. 18 in. H., 14 in. W. In Tempera; on linen, attached to millboard.

**MARIESCHI** (MICHELE); born ——; died 1743. *Venetian School.*

A native of Venice; after a considerable sojourn in Germany he spent the latter part of his life in his native city. He to some extent anticipated Antonio Canale in his Venetian views. His better works are distinguished by good colour, and an agreeable silvery tone. The one catalogued below is an excellent example.

## 473. *View of the Piazza of San Marco, Venice.*

View taken from the Clock Tower, looking south.

Engraved by M. Marieschi, 1741, in "Magnificentiores Selectioresque urbis Venetiarum Prospectus." Purchased in 1902. 2 ft. 8½ in. H., 1 ft. 9½ in. W.

**MARIESCHI** (JACOPO); born at Venice, 1711; died, 1794. *Venetian School.*

He was the son of the better-known Michele Marieschi, and was instructed by his father in design and perspective, and subsequently became a scholar of Gasparo Diziano. His definitive style, however, is closely modelled on that of Canale, under whose name his pictures frequently pass.

**101.** *View of the Church of S. Simione, Venice.*

**102.** *View in the neighbourhood of the above, the dome of St. Simione in the distance.*

Both formerly in the collection of M. Edmond Beaucousin. Transferred from the National Gallery, London, in 1862. Both 1 ft. 3 in. H., 1 ft. 6 in. W.

**"MASTER OF THE DEATH OF THE VIRGIN" (The.)** *School of the Lower Rhine.*

So called from his chief work representing the death of the Virgin, which is now at Munich. He may have been the pupil of Jan Joest van Kalkar, but he was much influenced by the art of Quentin Matsys. His pictures are numerous, and are often of very high quality. His identity with Joos van der Beke, called Joos van Cleef (died 1540), is now generally accepted. He worked chiefly at Antwerp, and died about 1530.

**459.** *The Adoration of the Kings.*

The Virgin sits in the porch of a ruin, holding the Infant Christ on her lap; the Child leans forward to one of the kings, who kneels before him, holding and kissing his hands. St. Joseph stands behind the king. The other kings and their retinue come in through a porch behind. Through the front arch is seen a Rhine landscape with figures. Unfortunately, it is much repainted. This is a replica, on a smaller scale, of the central panel of a triptych in the Museum of Naples, formerly ascribed to Lucas van Leyden, but now recognised as an excellent example of the "Master of the Death."

Formerly in the Kruger collection at Minden. Transferred from the National Gallery of London. 2 ft. 2 in. H., 1 ft. 9½ in. W. Panel.

**"MASTER OF THE HOLZHAUSEN PORTRAITS."** 16th century. *German School.*

So called from a series of portraits in the Holzhausen collection at Frankfurt, painted by an artist whose name has not as yet been ascertained.

The following two pictures were formerly ascribed to Hans Asper, but they are certainly the work of this hitherto unidentified painter. The monogram, a V. and two C's, on these two pictures occurs also on pictures in the Holzhausen collection, and on two pictures in Palazzo Torrigiana, at Florence. There are reasons for identifying this master with Conrad Faber von Creuznach, a painter who worked in Frankfort a M., in the sixteenth century (see Dr. Braune, in the *Monatshefte*, for December, 1909). Another suggestion is that he is identical with Melchior Fesslen, which, however, leaves the monogram, C.V.C., unexplained. A third identification, with Wolfgang Huber, is refuted by the pictures (Nos. 15 and 6) in this collection, which have little affinity with the Holzhausen portraits.

**21.** *Portrait of Katherina Knoblauchin.*

A three-quarter length figure. The lady, with hands crossed, looks out of the picture towards her right. She wears a crimson dress, with a white richly embroidered under-dress coming up to her throat. The body of the dress is embroidered also with gold and jewels; rich rings are on her fingers, and on her head an embroidered gold cap. The background with mountain and lake or river scenery is finished in great detail. On the back of the panel are painted shields of the arms of the Knoblauch, Völeker, and Zam Jungen families; and the

following inscription :—"Katherina Knoblauchin, yres alters xix., MDXXXii," and a monogram composed of a V and two C's.

Purchased in London, 1866, at the sale of Mr. Farrer's pictures, in whose collection was a companion portrait bearing same date, 1532, of Friedrich Rorbach, probably Katherina's husband. 1 ft. 8 in. h., 1 ft. 2 in. w. Panel.

**243.** *Portrait of Heinrich Knoblauch.*

A half-length figure, turned towards the left. A fair-haired man, with a broad, dark brown and black cap ; dress of the same colour, cut low, and showing shirt, richly embroidered with gold. Over all a black and brown mantle. View of a lake or river in the background: a blue sky, with warm sunny tint on the horizon.

A comparison of the names, ages, and dates on this and the foregoing picture leads to the conclusion that the person here represented was the brother of Katherina Knoblauchin. A portrait of his wife, Felicitas Uffsteiner or Vestennerin, was probably painted at the same time as this picture. On the back of the panel are two shields, of Heinrich and his wife, one charged with three cloves of garlic, for Knoblauch, the other with a cock's leg, for Uffsteiner, both surmounted with helmet and crest and the date, MCCCCCXXIX ; underneath, the same monogram as on No. 21.

The following inscription encircles the whole :—

"Heinrich Knobelauch seines alters xxv.
Felicitas Vestennerin sein gemahel yres alters xxii."

This picture was formerly in the Hamilton Palace collection, and afterwards in that of Mr. C. Beckett Denison at whose sale it was purchased for the Gallery in 1885.

Both pictures were at the Exhibition of Early German Art, at the Burlington Fine Arts Club, in 1906.

1 ft. 7½ in. h., 1 ft. 3 in. w. Panel.

**MICHEL** (GEORGES) ; born in Paris about 1763 ; died there in 1843. *French School.*

Georges Michel is occasionally called by French critics the father of modern landscape. Such a claim is unsustainable, for, in spite of his constant work from nature, he never abandoned a strict convention based on that of the Dutch School of the 17th century. He was rather the last of the ancients than the first of the moderns, and may fairly be called a belated offshoot of Jakob Ruisdael. His best pictures have great unity and force. Michel lived not unhappily, but in complete obscurity, and it was not until long after his death that his great merit began to be recognized.

("Etude sur Georges Michel ; " par Alfred Sensier, 1873.)

**487.** *Plaine de St. Denis, Paris.*

An extensive landscape, with dark and lowering sky. A view on the favourite painting ground of the artist between Montmatre and St. Denis.

Purchased in 1899. 1 ft. 4⅝ in. h., 2 ft. 2½ in. w.

**MIEREVELD** (MICHIEL JANSZ VAN) ; born at Delft, 1st May, 1567 ; died there 27th June, 1641. *Dutch School.*

Mierevelt studied under Willem Willemsz, under one Master Augustine, and under Blockland, at Utrecht. He afterwards lived at Delft, but as he was very popular as a portrait painter at the Hague, he obtained admission into the Guild of St. Luke there in 1625. He ran a sort of portrait factory, for the great majority of the works ascribed to him, *especially when they bear his signature*, are replicas by his pupils. His own work, as may be seen from the picture

described below, is delicate and artistic in a very high degree. Among his scholars were his two sons, Pieter and Jan, his grandson, Jacobus Delff (*q.v.*), Willem and Hendrick van der Vliet, Claes Cornelisz, Paulus Moreelse (*q.v.*), Jan van Ravesteyn (*q.v.*), and Pieter Gerritsz Montfoort. Miereveld engraved a few plates, and painted a few historical pictures not yet identified.

**39.** *Portrait of a Lady.*

Possibly Elizabeth Brydges, daughter of the 5th Baron Chandos of Sudeley; married before she was 12 years old to James, 2nd Earl of Castlehaven and Baron Audley. She died in 1684. A half-length figure three-quarters to the right, in dress of silk brocade, square cut body, standing collar of lace, light, gauze veil. Formerly ascribed to Cornelis Janssen van Ceulen (Cornelius Jonson, *q.v.*).

Purchased in 1872. 2 ft. 2½ in. H., 1 ft. 9½ in. W. Panel.

**MOGFORD** (THOMAS); born 1809; died in Guernsey in 1868. *British School.*

A native of Devonshire; Mogford worked as an artist in Exeter and exhibited portraits and subject pieces at the Royal Academy from 1838 to 1854. In the latter year his failing health compelled him to abandon the practice of his profession, and he took up his residence in Guernsey, where he remained until his death.

**518.** *Portrait of John H. Foley,* R.A., *Sculptor.*

See Historical and Portrait Gallery.

**MOLENAER** (JAN MIENSE); born about 1600–1610 at Haarlem; buried there September 19, 1668. *Dutch School.*

A native of Haarlem; he was one of several painters of the same name, but is entitled to a better place in art than any of the others. He was influenced by Ostade, Brouwer, and Frans Hals, and treated similar subjects. He married Judith Leyster (*q.v.*). Molenaer is seen at his best at Amsterdam, at the Hague, in a small picture in the Frankfort Gallery, &c.

**45.** *Peasants teaching a Cat and Dog to dance.*

A group sitting round a cottage table; on the left a young man, in profile, wearing the buff jerkin of a soldier, holds up a dog by the fore paws, which stands, with a resigned expression of face, on the table. A man in loose cap stands facing us, holding up a cat on its hind legs by the ears; a woman sits between them, smiling, whose face is touched with a certainty and spirit worthy of Frans Hals, while a little girl on the right stands making rough music with two spoons upon the helmet of the young man, which lies on the table; two other figures complete the group.

Signed :—

Purchased in 1873. 1 ft. 9 in. H., 2 ft. 3¾ in. W. Panel.

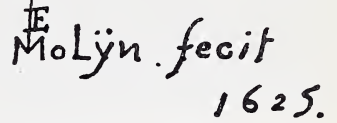
**MOLYN** (PIETER DE, THE ELDER); born in London, where he was baptized 6th April, 1595; died at Haarlem, 23rd March, 1661. *Dutch School.*

He was one of the earliest of the Dutch landscape painters, but also painted figures with much life and movement. Little is known of his life, but he seems to have lived and worked at Haarlem from 1616 to his death. He was the father of Pieter Molyn, called Tempesta.

**8.** *The Stadtholder going to the Chase.*

The Stadtholder and his numerous suite, some on horseback, some on foot, are represented issuing from a distant town, beyond which is a chateau, with dogs and implements of the chase.

Signed :—




Purchased in Paris, 1864. 1 ft. 1⅛ in. H., 1 ft. 10 in. W. Panel.

**MONAMY** (PETER) ; born in Jersey about 1670 ; died at Westminster in 1749. *British School.*

Monamy came to London as a boy, and was apprenticed to a house painter, whose shop was on London Bridge. He became in time a much esteemed marine painter, and is supposed to have studied under Willem van de Velde the younger. His pictures still await disentanglement from those of other painters of similar subjects. The one described below is characteristic of his method.

**58.** *The Embarkation of King Charles II., on his return to England after the Restoration.*

The scene is represented with great life and spirit. The large man-of-war, with the Royal Standard flying at the masthead, which is to receive His Majesty, is in the middle distance, the sails being unfurled, and other ships making ready to start, while the sea is covered with boats, either conveying passengers on board the fleet or with spectators to witness its start ; the king is just about to ascend the companion ladder, and the sailors in the rigging above are seen cheering and waving their caps. The sea is rough, and the whole scene expressive of great life and movement.

Formerly ascribed to W. van de Velde, senior.

Purchased in 1874. 3 ft. 7 in. H., 5 ft. 10 in. W.

**MORALES** (LUIS DE), called EL DIVINO ; born 1509 ; died in 1586. *Spanish School.*

A native of Badajos. He devoted his pencil exclusively to subjects of a religious and mostly of an ascetic character, the "Ecce Homo," "Flagellation," and "Mater Doloroso," being many times repeated by him. He seldom introduced more than the head and shoulders of the figures represented, but Spain contains a few of his pictures with full life-size figures. He was commonly called "El Divino," probably in consequence of the great devotional feeling which characterizes his works, although it is possible that the extreme finish of his execution may have contributed to gain him the title.

**1.** *St. Jerome in the Wilderness.*

Bust ; head almost bald ; he holds a crucifix in his hands which rest upon a skull ; the eyes are raised and streaming with tears ; the expression one of painful intensity.

Purchased in 1872. 2 ft. ½ in. H., 1 ft. 6 in. W. Panel.

**MOREELSE** (PAULUS) ; born at Utrecht in 1571 ; died there 19th March, 1638. *Dutch School.*

Was a pupil of Miereveld, at Delft, and his portraits resemble those of that master. He visited Italy before 1604. He was also for a time in England. On his return to his native country he painted a few historical and architectural subjects, as well as portraits. A fine "Grecian Daughter" by him is in the National Gallery of Scotland. He was also an engraver.

**263.** *Full-length portrait of a Child.*

A girl of between two and three years of age. She stands rather stiffly, holding out a red and yellow carnation in her right hand; the left rests by her side, just touching a fan which is suspended from her waist. Her dress is white, the under-skirt embroidered with an ornamental design in black lines; a stiff, transparent standing collar and cap; a heavy gold chain, evidently put round her neck for the occasion, bears a gold medallion with a head in profile, with pointed beard and crown of bay leaves. Signed and dated 1623.

Purchased in 1885. 3 ft. 3½ in. H., 2 ft. 8 in. W.

**MORETTO, IL** (Alessandro Bonvicino) called; born at Brescia in 1498; died there before the 22nd December, 1554. *Venetian School.*

Moretto commenced his studies at Brescia, under Fioravante Ferramola; he afterwards became a disciple of his slightly older contemporary, Romanino, and may perhaps have been stimulated by the sight of works by Titian and other Venetian masters. At the age of twenty-three he was already in full possession of his powers, for some of his best works—viz., the pictures painted for the Corpus Christi Chapel in S. Giovanni Evangelista, at Brescia—date from that period of his career. He was a great colourist, in a silvery key peculiar to himself, and one of the finest of all masters of tone. Even in those pictures in which his palette is most daring, as in the St. Eufemia altarpiece of the Brescian Gallery, he never missed the *enveloppe* which gives his work such charm. To be known thoroughly he must be studied at Brescia, where the gallery and the churches are full of his works. Fine examples are also to be seen in the galleries of Milan, Berlin, Frankfort a.M., Vienna, Paris, and London.

("History of Painting"; by Woltmann and Woermann, 1887.)

**80.** *Saint Bartholomew.*

Small life-size, whole length. The Saint looks up, his left hand crossing his body, and supports an open book which rests upon his right knee; in the right hand he holds a knife, the instrument of his martyrdom.

5 ft. 7 in. H., 3 ft. 3 in. W.

**78.** *Saint John the Evangelist.*

Small life-size. The Saint, with his left hand upon his breast, and head inclined to the right shoulder, looks out of the picture; a palm in his right hand.

These two pictures belong to the latest and least satisfactory phase of Moretto's art. They are apparently the wings of an altarpiece of which the central picture is at Tynan Abbey, Armagh (Sir James Stronge, Bart.)

5 ft. 7 in. H., 3 ft. 3 in. W.

Both purchased at the sale of Archdeacon Thorpe's collection, at Durham, in 1863.

**MORLAND** (GEORGE); born, June 26, 1763; died, October 27, 1804. *British School.*

Morland came of a family of artists, his mother, grandfather, and especially his father, Henry Morland, having attained to some success in the profession. His own talent was very early displayed, and after a first training by his father he completed his studies at the Royal Academy. He exhibited at the Associated Society of Artists as early as 1775. Having great facility he produced an enormous amount of work during a rather dissipated and irregular career. Subjects of rural life, introducing animals, horses, pigs, &c., appear to have been his favourites, or at least those for which he found the readiest sale. His more finished pictures of serious subjects are so excellent that had he done himself more justice he might have taken any place he chose in the art of his time.

**206.** *Landscape, with figures and cattle.*

A scene among sand hills. In the foreground are two men seated, and near them stands a woman in red cloak carrying a basket. Two cows occupy the centre of the picture.

Signed "G. MORLAND."

Purchased in 1883. 1 ft. 9 in. H., 2 ft. 1½ in. W.

**MORLAND** (HENRY ROBERT); born about 1730; died in 1797. *British School.*

The father of George Morland. His reputation has risen very greatly in recent years, and occasionally very high prices have been given for his work. His life was one of never ending financial difficulty. He was more than once a bankrupt. And yet he had a considerable *clientèle* for portraits, both in oil and pastel; he scraped a few mezzotints, including a few illustrations for "private case" books; he was a picture dealer and a picture cleaner; and he had a wife, Maria, who was also a painter and exhibitor at the Royal Academy. Two good examples of his work are in the National Gallery, London.

*Ascribed to Henry Morland :—*

**524.** *Portrait of Capt. Ross, of Belmour, Hants.*

A half-length portrait of a young man, seated; his right elbow on a table, his hands clasped before him.

Purchased in 1901. 2 ft. H., 2 ft. 5½ in. W.

**MORONI** (GIAMBATTISTA); born at Bondio, near Albino, Bergamo, about 1520-5; died at Bergamo, February 5, 1578. *Venetian School.*

He was a scholar of Allesandro Bonvicino (called Il Moretto), but was inferior to his master in all but portraiture. Among his religious pictures, the most esteemed are the *Coronation of the Virgin*, in the Church of La Trinita; the *Assumption, with the Apostles*, in S. Benedetto; and, at the Cappucini, the *Dead Christ in the arms of the Virgin*, all at Bergamo. These are all enfeebled echoes of Moretto, with faults of drawing peculiar to Moroni superadded. He had especially a curious tendency to minimize the heads and elongate the bodies and limbs of his figures. It was as a portrait painter that Moroni was really great. A series of seven portraits in the English National Gallery, more particularly the famous half-length of a *Tailor*, three portraits in the Layard collection, at Venice, and the group described below, give a just idea of his powers.

**105.** *Portraits of a Gentleman and his two Children.*

A gentleman in black dress, seated, leaning on a table with his hands on the shoulders of his two children, a girl and a boy, who stand at his knees dressed in the bright quaint costume of the period. On the table are letters, one evidently addressed to the person re-

presented, probably Moroni himself; unfortunately, the superscription is illegible; but on the other letter the name of Albino, a town near the artist's birthplace, can be clearly read. The sad expression on the man's face with the protecting action towards the children, together with the plain black dress, suggests the idea that he has lately become a widower.

Exhibited at the Old Masters' Exhibition at Burlington House in 1884. Purchased in 1866. 4 ft. 1½ in. H., 3 ft. 2½ in. W.

**MORPHY** (GARRET). *British School.*

A Dublin artist of the 18th century.

**463.** *Portrait of Oliver Plunkett, Archbishop of Armagh.*

See Historical and Portrait Gallery.

**MOUCHERON** (FRÉDÉRIC DE); born at Emden in 1633 or 1634; buried at Amsterdam January 5, 1686. *Dutch School.*

Moucheron was the scholar of J. Asselyn, at Amsterdam. He also worked for a time in Paris, but finally settled in the Dutch capital. He married in 1659. His son, Isaac, was born in 1670. Many of his pictures have darkened overmuch, but the best examples—*e.g.*, two landscapes in the Jones' collection at South Kensington—are of great merit.

**337.** *Italian Landscape, with Muleteers.*

An Italian villa crowns an abrupt hill in the centre, while through an arch below, and also to one side, a distant view is obtained. A train of muleteers on the road in front.

Purchased in 1863. 1 ft. 4 in. H., 1 ft. 1 in. W. Panel.

**MOUCHERON** (ISAAC); born at Amsterdam in 1670; died there July 20, 1744. *Dutch School.*

Pupil of his father Frédéric. He lived and worked at Amsterdam, but visited Italy in 1694-7.

**52.** *Landscape, with Sheep and Shepherd.*

In the foreground trees rise high up against the sky; under their shade some sheep with their shepherd. In the middle distance a cascade; mountains beyond.

Purchased at Archdeacon Thorpe's sale at Durham in 1863. 3 ft. 8½ in. H., 3 ft. W.

**MULREADY** (WILLIAM), R.A.; born at Ennis, April 1, 1786; died, July 7, 1863. *British School.*

His father, after a sojourn in Dublin, took him to London, and placed him as a student at the Royal Academy at the age of fifteen. He began his public work by illustrating fairy stories for children. However, he soon showed his great powers in small pictures, chiefly of boy life, highly finished in low tones, in the Dutch style. He was elected A.R.A. in 1815, and R.A. in 1817. Later he adopted a new manner, distinguished by a more minute and elaborate style of finish, and clearer and more brilliant colouring. For many years he produced only one of these small pictures annually, and it always formed a centre of interest and attraction at the Royal Academy. The whole number of his works is small, and most of them have become, by bequest, the property of the Nation. The majority are in the South Kensington Museum. Mulready was an indefatigable worker. His studies in the life school in black and red chalk are remarkable for their careful elaboration. He attended the life class at the R.A. down to the last years of his life.

("Century of Painters;" Redgrave, 1866.)

**209.** *The Young Brother.*

A young girl is seen from behind, leaning against a bank. A child in her arms looks over her shoulder, and plays with a youth resting against the bank beside her. This picture, which was painted expressly for the Nation under the will of Mr. Robert Vernon, and was exhibited in the Royal Academy in 1857, is in the painter's later manner, although on an unusually large scale for that period of his practice. A small panel of the same subject, painted in 1836 and exhibited in 1837, is in the Sheepshank's collection in the Victoria and Albert Museum.

Engraved by R. C. Bell in the Art Journal for 1862. Transferred from the National Gallery, London (Vernon collection), in 1883. 2 ft. 6 in. H., 2 ft. W.

**387.** *The Toy Seller.*

A negro toy seller is holding out a rattle to an infant in the arms of its nurse, but the child seems more afraid of the negro than attracted by his offering. This was the last picture painted by Mulready. It is in parts unfinished, but shows no failure of hand or diminution of care in execution. A small panel of the same subject, $9\frac{3}{4}$ in. by $7\frac{1}{2}$ in., was painted by the artist in 1835, and exhibited in R.A. in 1837. It is now in the Sheepshank's collection in the Victoria and Albert Museum.

Purchased in 1891, at the sale of the C. P. Matthew's collection. 3 ft. 8 in. H., 4 ft. 8 in. W.

**611.** *Bathers.*

A group of women bathing, from the steep banks of a stream or pond. There are six figures, all finished with extreme care and elaboration.

Purchased in London, in 1911. 23 in. H., $17\frac{1}{2}$ in. W.

**616.** *Portrait of the Painter's Father.*

Purchased in Dublin, at Sir W. Thornley Stoker's sale, 1910. $6\frac{1}{2}$ in. H., 5 in. W. Panel.

**MULRENIN** (BERNARD), R.H.A.; born in co. Sligo in 1803; died 1868. *British School.*

A Dublin painter who enjoyed a considerable practice as a miniaturist. He was a constant exhibitor at the Royal Hibernian Academy from its commencement.

**408.** *Portrait of George Petrie,* P.R.H.A.

See Historical and Portrait Gallery.

**MULVANY** (GEORGE F.), R.H.A.; born in Dublin in 1809; died 6th February, 1869. *British School.*

Was son of Thomas James Mulvany, R.H.A., an artist of some repute as a landscape painter, and keeper of the Royal Hibernian Academy. His son, George, studied in the schools of the R.H.A., and afterwards in Italy. He painted portrait and subject pictures, and in 1852 succeeded his father as keeper to the R.H.A. He was actively engaged in the formation of the National Gallery of Ireland, and in 1864 became its first Director.

**207.** *Portrait of Daniel O'Connell.*

**208.** *Portrait of John Banim.*

*Ascribed to Mulvany :—*

**538.** *Portrait of Sir Frederic W. Burton.*

See Historical and Portrait Gallery.

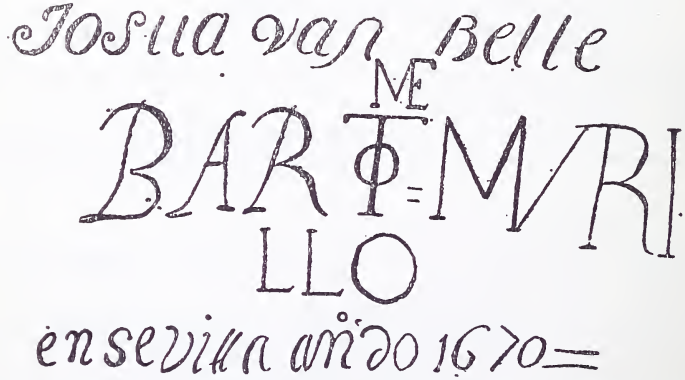
**MURILLO** (Bartolomé Esteban); baptized in Seville January 1, 1618; died in that town on the 3rd of April, 1682. *Spanish School.*

According to Palomino he was born at Pilas, about five leagues from Seville; Cean Bermudez, however, has found it on record that he was baptized in the Church of St. Mary Magdalen, in Seville, on the 1st of January, 1618. He studied in that city, in the school of his uncle, Juan del Castillo. In 1643 he went to Madrid, and—through the instrumentality of Velazquez, then painter to the king, under whose instruction he placed himself—he had ample opportunity of studying and copying the principal works in the Escurial and other royal residences. Titian, Rubens, Vandyck, Ribera, and Velazquez, were his chosen models. He returned to Seville in 1645. Thenceforth he produced numerous works, which were held in high esteem, and brought him much money, although it is said that he died poor. He founded at Seville an Academy of Drawing, opened in 1660. His best works are his late ones, those produced after 1670. His portraits, though not numerous, are truthful and noble in treatment. Murillo died at Seville, from injuries received through a fall from a scaffold while painting a picture of the marriage of St. Catherine, which was finished by his pupil, Meneses Osorio. His best works are in the Seville Museum, in the Louvre, in the English National Gallery, and in the collection of Mr. Otto Beit.

("Annals of the Artists of Spain"; by Sir William Sterling Maxwell, Bart., Vol. III., 1891.)

**30.** *Portrait of Joshua Van Belle.*

A three-quarter length portrait, life size, of a gentleman in a black doublet, cloak with falling collar, white sleeves showing through the slashes of the doublet, silver ornaments and sword hilt. He is fair, with long hair, looks straight to the spectator, carries his gloves in his left hand, and his hat in his right, which hangs by his side. A background of curtain and gray silvery sky. On the back of the original canvas is inscribed in large characters, painted freely, with a brush :—




This is probably Josua Van Belle of Rotterdam, whose celebrated collection of pictures was sold there in 1730. *Vide* Gerard Hoet's Catalogues of sales in Holland.

Purchased in 1866. 4 ft. 1 in. H., 3 ft. 4 in. W.

**33.** *The Infant St. John playing with a Lamb.*

The child is represented sitting on the ground caressing the lamb with his right hand; the left holds the cross and scroll. Formerly in the collection of Count Besborodko, Chancellor of the Empress

Catherine II. of Russia. It was sold with other pictures of the same collection in Paris, by his descendant, Count Koucheleff Besborodko, in 1869.

Exhibited at Old Masters' Exhibition at Burlington House in 1884. Purchased at the Besborodko Sale in 1869. 2 ft. H., 1 ft. 5½ in. W. Panel.

**MURPHY** (EDWARD H.), A.R.H.A.; born ——; died 1852. *British School.*

A native of Dublin. Studied at the Schools of the Royal Dublin Society, where he distinguished himself. He chiefly painted still life, and was an associate, R.H.A.

**161.** *Paroquets.*

A white, and a brilliantly coloured paroquet, with a green parrot perched upon artificial branches.

Purchased from the collection of the late Sir Maziere Brady, Bart., in Dublin, 1871. 2 ft. 9½ in. H., 2 ft. ½ in. W.

**MUTTONI** (PIETRO) called PIETRO DELLA VECCHIA; born in Venice 1605; died about 1678. *Venetian School.*

He came from the school of Padovanino (see **Varotari**), but did not resemble him. It has been conjectured that he obtained the surname of Vecchia from his skill in restoring, copying, and exactly imitating old pictures. Pietro's style was strong, but not free from mannerism; he drew well, but his shadows are black and heavy. He left several scholars, none of whom, however, imitated his style.

**94.** *Timoclea brought before Alexander.*

Timoclea was a Theban lady, sister to Theogenes, who was killed at Chæronea. During the siege of Thebes one of Alexander's soldiers offered her violence, when she led him to a well on the pretence of showing him concealed treasure, and threw him into it as he looked down. Alexander commended her virtue, and forbade his soldiers to hurt the Theban women.

Purchased in Rome in 1856. 6 ft. 2 in. H., 7 ft. 10 in. W.

**MYTENS** (JOHANNES); born at The Hague (?) about 1614, buried there December 24, 1670. *Dutch School.*

One of several of that name, natives of The Hague. He was probably the pupil of his uncles, Daniel Mytens the elder and Isaac Mytens. In 1639 he became a member of The Hague Guild of St. Luke, and between 1656 and 1670 took an active interest in another society of painters in the same city. Among his pupils were Ad. Van der Wiele, Nicolaes Lissant, Andr. de Wit, Gerard de Nijst, and Paulus van de Velde. His son Daniel and his brother Isaac were also painters. Isaac was the father and grandfather respectively of the two Martin Mytens who painted in Sweden and at Vienna. The signatures on the two pictures mentioned below had both been tampered with; leading to their former ascriptions to Nicholas Maas and Daniel Mytens, respectively.

**62.** *Portrait group representing a husband and wife, with their children and attendants.*

This picture was formerly called a portrait group of the "Great Elector" and his family, and bore the forged signature of N. MAAS. Internal evidence pointed to its being the work of Johannes Mytens, whose signature appeared on the removal of the forgery from above it.

Purchased in Paris in 1873. 4 ft. 5 in. H., 5 ft. 6 in. W.

**150.** *Portrait of a Lady playing a lute.*

A lady with light brown hair ; face seen in three-quarters, turned to left ; the right arm turned to the spectator, with silver gray satin sleeves ; the hand touching the strings of a lute.

Signed :—Jan (incorporated in the M. of) Mytens pincxit, 1648.

The cross of the "A" and the dot over it have been partially obliterated with the object of making the signature read simply "Mytens," and passing the picture off as by the better known Daniel Mytens.

Exhibited at Art Treasures Exhibition, Manchester, in 1857. Purchased at the Hadzor sale in 1889. 2 ft. 7 in. H., 2 ft. 1 in. W.

**NEEFS** (PIETER) ; born at Antwerp in 1577 or 1578 ; died between 1657 and 1661. *Flemish School.*

A scholar of Hendrick van Steenwyck the elder. He painted church interiors in Antwerp and its neighbourhood. Figures were introduced by various hands, F. Francken, G. van Tilborch, Teniers, &c. His son, Pieter Neefs, the younger, painted similar subjects.

**516.** *Interior of a Church.*

Interior of a large church, with numerous figures. The figures are probably by E. van Tilborch.

This picture was formerly ascribed to the rare master A. de Lorme (*q.v.*), whose signature has been foisted upon it.

Bequeathed by Sir Henry Page Turner Barron, Bart., and received in the Gallery in 1901. 2 ft. 11½ in. H., 4 ft. W. Panel.

**NEER** (AART, ARTHUS, or ARNOULD, VAN DER) ; born at Amsterdam in 1603 ; died there, November 9, 1677. *Dutch School.*

He lived for a long time in Amsterdam, but the name of his master is unknown. He was particularly distinguished for his moonlights, sunsets, and conflagrations. Houbraken says that during his youth Van der Neer was in the service of a noble family of Holland, and that he did not begin to paint until he was comparatively advanced in years. The earliest dates on his pictures are about 1636-8. He was one of the most charming of Dutch painters, and without a rival in the seventeenth century in the truth with which he treated his favourite effects. Aart Van der Neer is finely represented in the National Gallery, London.

**66.** *A River-side Town on Fire.*

The portion of the town on fire is on the left of the spectator, the river flowing towards the right. Boats are plying to and fro laden with persons escaping from the conflagration, or looking on at it, while in the foreground a woman with a bundle on her shoulder and a boy hasten to a boat at the riverside.

Purchased at sale of collection of Mr. H. Farrer in 1866. 1 ft. 10 in. H., 2 ft. 3 in. W.

**NEER** (Eglon Hendrik Van Der) ; born at Amsterdam in 1635 or 1636 ; died at Düsseldorf in 1703. *Dutch School.*

He was the son of Aart, or Arnould Van der Neer, from whom he first received instruction ; subsequently he was placed under Jacob Van Loo, a painter of history and portraits at Amsterdam. He visited Paris at twenty years of age. He is reported to have been thrice married, and to have had large families by his first two wives. His pictures are distinguished by a smooth, glassy finish and fineness of touch, and are conceived much in the manner of Metzu, Terburg, and Netscher : they are chiefly conversation pieces. He was the master of Adrian Van der Werf, and his portrait, by himself, is placed among the illustrious painters in the Florence Gallery. He was for some time employed by the Elector Palatine at Düsseldorf, where he died.

**61.** *Preparing for the Chase.*

Full-length portrait of a gentleman in the costume of the later seventeenth century ; he stands in the centre of the picture with a landscape and sky behind him. In his left hand he holds a riding whip, while with his right he caresses a black greyhound who has sprung upon him. A servant is engaged coupling a pair of spaniels, and another servant leads up a prancing horse.

Purchased in 1866. 1 ft. 10 in. h., 1 ft. 7 in. w. Copper.

**NEWTON** (Gilbert Stuart), r.a. ; born at Halifax, Nova Scotia, September 20, 1794 ; died August 5, 1835. *British School.*

He was the son of a British officer, and nephew and godson of Gilbert Stuart, the American portrait painter, who visited and practised in Dublin at the end of the 18th century. Newton received his first art instruction from Stuart. He visited Italy in 1817, and afterwards Paris, where he met Charles Robert Leslie, and came to London with him. There he settled, became a student of the Royal Academy, and soon distinguished himself as a painter of genre subjects, which rapidly brought him fame. In 1828 he was elected A.R.A., and in 1832 a full member. He paid a visit to America the same year, married there, and soon afterwards showed signs of mental derangement, which developed into lunacy ; he had to be confined, and in 1835 he died.

He was a painter of great refinement, and one of the best colourists of the British School. His pictures, which are rare, commanded unusually high prices during his lifetime.

(" Century of Painters ; " Redgrave, 1896. " Autobiographical Recollections ; " C. R. Leslie, r.a., 1860.)

**210.** *Portrait of James Kenny, the dramatic Author.*

See Historical and Portrait Gallery.

**NUZZI** (Mario), called Mario de' Fiori and Mario della Penna ; born at Penna, in the diocese of Fermo, in 1603 ; died at Rome in 1673. *Italian School.*

He studied under his uncle Tommaso Salini, a Flower painter. He became a member of the Academy of St. Luke, at Rome, in 1657.

**262.** *Head of a Woman surrounded by Flowers.*

Bust portrait of a young woman turned to the right and encircled with a wreath of roses, tulips, and other flowers.

Purchased in 1885. 2 ft. 7 in. h., 2 ft. 8 in. w.

**OCHTERVELT** (Jacob Van) ; born at Rotterdam about 1635 ; died, probably at Amsterdam, in or before 1700. *Dutch School.*

According to Houbraken, Ochtervelt and Pieter de Hooch were fellow-pupils under Berchem. Ochtervelt married in 1655 at Rotterdam, where he was nominated head of the Guild of St. Luke in 1667. He was still at Rotterdam

in 1672, but in 1674 we find him at Amsterdam, where he painted the large picture of the Regents of the Lazarhouse, now in the Rijks-museum. Pictures by him bearing date 1685 are known. In 1700 his *widow* was interred at Rotterdam. Ochtervelt seems to have taken Terborch chiefly for his model. His best pictures, such as a "*Lady at a Harpischord*," in the English National Gallery, have great charm.

**641.** *A Lady with a Dog.*

A lady in a red satin dress, seated, with a dog in her lap.

Presented by Sir Walter Armstrong. 9 in. H.; 7½ in. W.

**O'CONNOR** (JAMES ARTHUR); born 1791 or 1792; died in Marlborough-street, Fulham Road, London, January 7, 1841. *British School.*

Son of an engraver of Aston's-quay, Dublin; he distinguished himself as a landscape painter early in the nineteenth century. Danby, who had studied under him, accompanied him to England in 1813, but O'Connor returned to Dublin from Bristol. He, however, two years later again visited England, where he travelled about sketching; he eventually settled in London, frequently exhibiting at the Royal Academy till his death. His earlier pictures, painted in Dublin, or among the beautiful scenery of the County Wicklow, are his best.

**163.** *A view of the Glen of the Dargle.*

The river is seen flowing between its rocky banks, overshadowed with trees. Two large trees stand out boldly in the foreground. Signed, and dated 1834.

Purchased in 1873. 1 ft. 2¼ in. H., 1 ft. 7¾ in. W.

**158.** *Moonlight.*

A clear moon, with clouds wildly drifting about it; a solitary wayfarer is seen in the foreground walking on a road which from the foreground recedes into the distance. Signed.

Purchased in 1872. 7 in. H., 6½ in. W.

**18.** *The Poachers.*

A moonlight scene, somewhat similar to the above, with a group of men with guns in the foreground. Signed, and dated 1835.

Purchased in 1879. 2 ft. 3½ in. H., 1 ft. 9 in. W.

**489.** *Landscape.*

A country lane between two high sandbanks, with trees.

Purchased in Dublin in 1900. 12½ in. H., 17 in. W. On Millboard.

**OLIVER** (PETER); born in London, 1601; died 1660. *English School.*

He was the eldest son of Isaac Oliver, whom he equalled as a miniature painter. He is also known to have painted portraits in oil, none of which, however, has so far been identified. The picture described below is attributed to him by analogy with his miniatures.

*Ascribed to Peter Oliver :—*

**438.** *Portrait of a Lady.*

Three-quarter length figure turned to her right, wearing a low, square-cut, dress of green silk, with pearl necklace. Her dark brown hair falls over her shoulders; her right hand holds lightly the sleeve of her left arm.

Purchased in 1896. 2 ft. 4½ in. H., 1 ft. 11 in. W.

**OLIVERIO** (ALESSANDRO) ; born about 1500 ; died before 9th August, 1539. *Venetian School.*

A member of the Bergamo-Venetian School, of whom only the two works described below are at present known. Oliverio was the *garzone*, or apprentice, of Alvise fio de Serafin, pupil and *garzone* of Palma Vecchio. The few known facts of his life are due to the industry of the late Dr. Gustav Ludwig, by whom they were published in the JAHRBUCH for 1903.

## 239. *Portrait of a Man.*

About thirty years of age, shown full face with masses of auburn hair hanging down on either side of his face. His neck is bare, and he wears a white habit-shirt with fine plaits. His robe is lined with dark fur. Round the neck a gold jewelled tooth-pick hangs by a gold chain. Background of blue sky, and distant mountains. This picture was formerly ascribed to Leonardo da Vinci !

Inscribed " ALESANDER OLIVERIVS, V." Exhibited at the Old Masters Exhibition at Burlington House in 1888. Purchased at the Hamilton Palace Sale in 1882. 2 ft. 1¼ in. H., 2 ft. W. Panel.

## 480. *The Virgin and Child Enthroned between Angels.*

The Virgin seated on a marble throne in an open landscape, the child standing on her knee. Behind the throne is a green curtain. Seated on the ground, one on each side, are two angels, one playing on a lute, the other on a pipe.

Purchased in 1866. 4 ft. 4½ in. H., 6 ft. 7½ in. W. On Panel.

**O'NEILL** (HENRY) ; born at Clonmel in 1798 ; died in Dublin 21st December, 1880. *British School.*

An Irish artist and antiquary, chiefly known for his illustrated work upon the monumental crosses of Ireland. He commenced the study of art at an early age, and worked in Dublin as a portrait painter, engraver, and illustrator of books. His chief work and that by which he is best known was his " Illustrations of the sculptured crosses of Ancient Ireland."

## 313. *Portrait of John Cornelius O'Callaghan.*

See Historical and Portrait Gallery.

**OPIE** (JOHN), R.A. ; born near Truro in 1761 ; died in 1807. *British School.*

> " The Cornish boy, in tin mines bred,
> Whose native genius, like his diamonds, shone
> In secret, till chance gave him to the sun."

Opie was born at St. Agnes, near Truro. His father was the village carpenter, and there seems to have been no reason to take Peter Pindar's suggestion that he was bred on " tin " seriously. He began life by " teaching school " at twelve years of age ! This he gradually abandoned for drawing and painting, until, at the age of 19, he came to London, with Peter as *pitre*, to call attention to what he could do. In London he struck up a friendship with Northcote, on whose art his example had considerable effect. Opie had a great vogue for a time. " There is a wondrous Cornish-man who is carrying all before him," said Reynolds to Northcote ; " he is like Caravaggio and Velasquez in one ! " He painted portraits and historical subjects, taking considerable share in the production of Boydell's Shakespeare Gallery. He was twice married. He divorced his first wife, and was then united to Miss Alderson, who afterwards became so well known as a writer. Opie died in London, and was buried in St. Paul's.

**482.** *Portrait of William Rowley, M.P.*

Half-length, his right arm resting on a globe.

Wm. Rowley was M.P. for Youghal, Commissioner of the Customs, and Recorder of Kinsale. He died in 1811.

Bequeathed by Miss Alice Rowley, and received in the Gallery in 1899. 2 ft. 5½ in. H., 2 ft. 1 in. W.

**614.** *Portrait of James Barry, R.A.*

See Historical and Portrait Gallery.

**OSBORNE** (WALTER FREDERICK), R.H.A.; born 1859; died 1903. *British School.*

Osborne was born at No. 5 Castlewood-avenue, Rathmines, Dublin. He was the second son of William Osborne, R.H.A., a distinguished painter of animals, and of Anne Woods, his wife. He was educated at Rathmines School, under the Rev. C. W. Benson. His first training in Art was obtained in the School of the Royal Hibernian Academy. He won the Taylor Scholarship of the Royal Dublin Society, in 1881 and 1882, and proceeded to Antwerp. In the Antwerp Art School, then under the mastership of Verlat, he studied for two years, a period which had a decisive influence over his art. On his return home, he set himself to paint the life of the English and Irish fields and streets, in a method which has seldom been surpassed for delicacy and modest truth. He spent his summers in the quietly picturesque parts of England, in Berkshire, Warwickshire, Norfolk, Sussex, and many other districts, and the resulting pictures and drawings were widely popular, especially among his brother artists. He also painted in Brittany, in the neighbourhood of Quimper. During the last ten years of his life he was much sought after as a portrait painter, a form of art for which he showed remarkable gifts. Between 1893 and his death he painted some eighty portraits; among his sitters were Lord Houghton, now Lord Crewe, Lord Ashbourne, Sir Thomas Moffett, Serjeant Jellett, Lord Powerscourt, Sir Frederick Falkiner, Sir Walter Armstrong, and many ladies. At his death he was engaged on a full-length of the Duke of Abercorn, K.G., for the Masonic Hall, in Dublin. In 1900 he was offered Knighthood. He died on Friday, 24th April, 1903, of double pneumonia.

**553.** *The Lustre Jug.*

Three little girls, leaning over a tea-table, one of them holding a brown lustre jug.

Purchased in 1903. 2 ft. 6 in. H., 2 ft. W.

**554.** *A Galway Cottage.*

Interior of a cottage, with a man and woman seated by the fire.

Purchased in 1903. 1 ft. H., 1 ft. 3 in. W. Panel.

**612.** *A Sketch at Rye.*

Bequeathed by Miss Charlotte O'Brien, 1910. 5 in. H., 8¾ in. W.

**635.** *A Cottage Garden.*

A corner of a garden, with a group of white lilies and other flowers in the foreground. Purchased in 1912. 26½ in. H., 19½ in. W.

**555.** *Portrait of Himself.*

**601.** ,, *Sir Thomas Moffett.*

,, *Sir Frederick Falkiner.*

See Historical and Portrait Gallery.

**OSTADE** (Adriaan Jansz Van) ; baptized at Haarlem, December 10, 1610 ; buried there, May 2, 1685. *Dutch School.*

Adriaan Van Ostade studied at Haarlem, with Brouwer, under Frans Hals, and painted there throughout his life. He confined himself chiefly to very small pictures of peasant life, with a good deal of coarse humour, very high finish, and good colour. His career is usually divided into three periods. In his early years he conceived in the manner of Brouwer painting the ruder incidents of peasant life in a vigorous manner in cold grey or yellow tones. His second manner is characterized by a finer sense of colour, a more just impasto, and a more sympathetic humour. In his later days he became more delicate in finish and more transparent in his tones, but less various in colour and less humorous in his fancy. The picture described below belongs to his first period. The list of his pupils includes his brother Isaac, Cornelis Bega, Cornelis Dusart, Michiel Van Musscher, Richard Brakenburgh, and Jan de'Groot. Jan Steen was influenced by him.

**32.** *Boors drinking and singing.*

A group of boors, men and women, singing boisterously, and in their midst a cat quietly sleeping.

Purchased in 1873. 1 ft. ½ in. h., 1 ft. 8. in. w. Panel.

**PADOVANINO** (Il.). See **VAROTARI.**

**PALAMEDESZ** (Anthonie) ; born at Delft about 1601 ; died at Amsterdam 27th November, 1673. *Dutch School.*

The son of one Palamedes Steevaerts, or Stevens. He was received in the Guild of St. Luke at Delft in 1621, and was dean for the last time in 1673. Some authorities give 1604-1680 as the dates of his birth and death. He painted historical pieces, portraits, interiors with figures, &c. Between his early pictures and those of Willem Cornelisz Duyster there is so much resemblance (see for instance, No. 436 in this Gallery) that a close connection must have existed between them.

**531.** *Interior of a Guard-room.*

In foreground, to left, an officer in buff coat and plumed hat is resting his foot on an over-turned bucket and is pulling up his boot ; behind him a soldier holding a long lance. Other figures in background. An exceptionally good example.

Signed A. Palamedesz. Purchased in 1902. 11½ in. h., 14½ in. w. Panel.

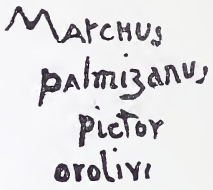
**PALMIZANO** or Palmezzano (Marco) ; born at Forli, about 1456 ; died after 1537. *Bolognese School.*

Marco Palmizano, or, as the name is variously written, Palmezzano and Palmegiani, was born at Forli, and was one of the best painters of the Romagna. He was a pupil of Melozzo da Forli, and sometimes signed himself *Marchus de Melotiis,* although his usual signature was *Marchus Palmizanus Foroliviensis,* or some variation of that form. Many of his pictures are at Forli ; others are at Faenza, in the Brera at Milan, in Florence, in Rome, in Munich, Berlin, Paris, and London. His masterpiece is considered to be the great altarpiece in S. Michelino, at Faenza. A picture by him was formerly in the Ercolani Gallery at Bologna, dated 1537. After that year there is no record of him. The following picture is one of his best works.

**117.** *The Virgin enthroned.*

In front of an arch of rich architecture, under a canopy, with sky and landscape seen through the arch, a throne is placed, on which the Virgin is seated, with the Infant Christ standing upon her knee ; at her feet sits an angel who sings and plays the lute. St. John the Baptist and St. Lucy stand to the right and left of the throne. On a cartel at foot of the picture appears the signature

and date :—"Marchus Palmizanus Pictor [F]orolivi[ensis], fecit MDXIII." This picture is referred to by Lanzi, as having been in possession of Prince Ercolani ;—subsequently it was in the collection of Cardinal Fesch, and afterwards in that of the Rev. Walter Devonport Bromley, of Wootton Hall. The inscription is in part effaced, but the name remains very distinct.




Purchased at the Rev. Walter Davenport Bromley's sale, in London, 1863. 7 ft. 2 in. H., 6 ft. 2 in. W. Panel.

**PANINI** (GIOVANNI-PAOLO) ; born at Piacenza in 1695 ; died at Rome, 21st October, 1768. *Roman School.*

He first studied architecture and perspective in his native town. Arrived at Rome, he took lessons from Lucatelli and Benedetto Luti. He was under the influence, for some time, of Salvator Rosa ; but eventually adopted a style of his own, which was original and individual. He excelled in scene painting for theatres. He was a member of the Academy of St. Luke at Rome, and was received into the Academy of Paris, 26th July, 1732. A vast number of his works were engraved ; at one time they were very popular in England.

**95.** *The Piazza Navona, Rome, on the occasion of a fête given on the 30th Nov., 1729, by the French Ambassador, Cardinal de Polignac, to celebrate the birth of the Dauphin, son of Louis XV. of France.*

This important historical picture represents in almost photographic detail one of those great public festivals for which Italy was formerly so famous, temporary buildings, columns, fountains, and sculptures of all sizes and kinds, and paintings being largely employed, with processions, music, addresses, &c. They usually culminated in a grand display of fireworks, for viewing which on the present occasion it will be seen the whole Piazzo is being surrounded with boxes, like a theatre, the balconies, windows, and even the house-tops being fitted and decorated for the same purpose. The box of the French Ambassador may be recognised by its magnificence, and by the arms of France with which it is decorated, which arms also appear at intervals upon the ornamental barrier in process of erection round the Piazza. At each end of the enclosed space there are fountains flowing with wine, which is being ladled out to the people, who struggle and fight for it.

Between three and four hundred figures may be distinctly counted in this composition, many of them no doubt portraits of distinguished personages of the time. That of the Cardinal Ambassador may be seen in the centre surrounded by a group, to whom he seems to be giving directions, one of his attendants no doubt being Panini himself, who was intrusted with the whole design and arrangement of

the *festa*. A group in the background represents the old Pretender with his sons, Prince Charles Edward and Prince Henry, afterwards Cardinal of York, who were then residing at Rome, with an English nobleman in attendance, who, like the Princes themselves, wears the ribbon of the Garter. Behind them are a chaplain and several footmen in English Royal livery. The crowd near, which shows some curiosity, is being kept back from the group by one of the custodians of the Piazza, many of whom, with servants in the Cardinal's livery, are doing the honours of the occasion to the privileged spectators.

The date affixed to the signature, which will be found on a stone in the foreground, shows that the picture was completed within two years from the event commemorated. It was painted for the Ambassador, and remained in his family until it passed into the collection from which it came to this Gallery in 1871. The fine contemporary engraving by Cochin Fils (which will be found in the Gallery) bears his arms. There is a replica in the Louvre, which once belonged to King Louis XV. It is less finished, the figures are fewer, and vary slightly from those in the present picture, which are identical with those in the engraving.

Panini was appointed a member of the Academy of Paris the year following the production of this picture, perhaps in consequence of the reputation acquired there by it.

Signed :—

I·P·PANINI·

Roma. 1731.

Exhibited at the Old Masters' Exhibition at Burlington House in 1882, and at Rome in 1911. Purchased in 1871 from the 4th Lord Ashburton, whose father had acquired it from the Polignac family. 3 ft. 7 in. H., 8 ft. 1 in. W.

**PAPE** (ABRAHAM DE) ; born about 1620-5 ; died September 15, 1666 *Dutch School.*

He was a pupil of Gerard Dow, and one of the first members nominated to the Guild of St. Luke on its establishment in Leyden ; in 1649 he was "Hoofdman," and in 1651 dean. He seems to have been in circumstances which put him above the necessity to work for his living, and so his pictures are rare. They occur in the galleries of the Hague, London, Schwerin, Berlin, and Dessau, and in the collection of the Marquis of Bute. De Pape's christian name was at one time erroneously conjectured to be Adriaan.

**149.** *The Repast.*

A woman and man are sitting at a table, the former dressed in black, with white cap and ruff, eating something with a spoon which she takes from a kind of pipkin on her lap, the latter, dressed also in black and wearing an artizan's apron, is cutting a slice from a rib of beef which is on the table. The persons and the room are the same as those represented in the signed picture by this painter in the National Gallery, London.

Purchased at the Hadzor sale in 1889. 1 ft. 7 in. H., 1 ft. 3 in. W. Panel.

**PARTRIDGE** (JOHN) ; born February 28, 1790 ; died November 25, 1872. *British School.*

A portrait painter who practised for many years in London with great success. Was portrait painter in ordinary to Queen Victoria.

**140.** *Portrait of the Right Hon. Sir Thomas Wyse, K.C.B.*

See Historical and Portrait Gallery.

**PENCZ** (Georg); born at Nuremberg about 1500; died at Breslau in 1550. *German School.*

Pencz was admitted into the Guild of Painters, in Nuremberg, in 1523, after he had been either instructed, or at least strongly influenced, by Albert Dürer. He was condemned for heresy in 1524, together with the Behams, and vanished from his native city. In 1525, however, he was permitted to settle in the neighbouring hamlet of Windsheim. About 1532, he probably re-established himself in Nuremberg itself, when he was appointed painter to the Rath. He seems to have paid several visits to Italy, where he acquired the style of engraving on which his fame chiefly rests. His pictures are scarce, although he enjoyed a considerable vogue as a portrait painter in Nuremberg.

**372.** *Portrait of a Young Man.*

Half-length. The young man wears a black doublet with short, full sleeves, below which appear tight-fitting sleeves of brown. A small frill, or ruff, about his neck, and on his head a flat cap. In his left hand a skull. Inscribed in left upper corner "Ætatis Suæ XXV. Anno 1547." Signed G.P., in a monogram.

Purchased in 1894. 16¼ in. h., 11 in. w. Panel.

**PERUGINO** (Pietro Vannucci); born in 1446; died in 1523. *Umbrian School.*

Was known by the name of Perugino from the city of Perugia, with which his life and work are identified, though he was born in Citta della Pieve, a dependency of that city. How or from whom he acquired his early teaching and technical knowledge is uncertain, but he was commissioned to paint important works in Perugia as early as 1475. In 1480 or thereabouts, he was employed by Pope Sixtus V., together with Luca Signorelli, Domenico Ghirlandajo, Sandro Botticelli, and others, upon the decoration of the Sistine Chapel, in the Vatican, where one of his finest works is preserved. The rest were destroyed soon after being painted, to make way for the Last Judgment of Michelangelo. After this he had many commissions in various parts of Italy. All his earlier work is in fresco or tempera, but he became a perfect master of oil painting, and most of his finer works were painted in this method. He must have been a most industrious artist up to his last days, although he no doubt received much assistance from his numerous pupils and disciples. His drawing is excellent, and his figures are characterized by dignity, grace, and a singular sweetness of expression. His masterpiece is in the National Gallery, London, a triptych from the Certosa of Pavia. Other fine examples are in the Vatican, at Perugia, at Fano, in the Uffizi and the Academia at Florence, at Bologna, at Lyons, and in Paris. Perugino was married in 1493 to Chiara, daughter of Luca Fancelli, of Fiesole, who bore him many children. He died of the plague in his 77th year, while engaged on a fresco at Fontignano. His pupils included Raphael Sanzio, Giovanni lo Spagna, Giannicola di Paolo Manni, and many others.

*School of Perugino :—*

**212.** *Madonna and Child, with SS. Francis of Assisi and Catherine of Siena.*

The Virgin seated, looking down on the upturned face of the infant Christ, whom she holds on her knee. On her right stands St. Francis, and on her left St. Catherine.

Possibly the work of Giannicola di Paolo Manni.

Purchased at the Hamilton Palace sale in 1882. 1 ft. 6½ in. h., 1 ft. 1¾ in. w. Panel.

**PETRIE** (JAMES); born about 1750; died in Dublin in 1819. *British School.*

Of Scottish parentage; he studied in the Dublin Society's school and afterwards practised in Dublin as a miniature painter. He did portraits of Emmet, Napper Tandy, and Curran, and many of his works were engraved in the Dublin magazines. He was father of George Petrie, P.R.H.A.

## 198. *His own Portrait.*

See Historical and Portrait Gallery.

**PICKERSGILL** (HENRY WILLIAM); R.A.; born in London in 1782; died at Barnes, April 21, 1875. *British School.*

Originally intended for a silk manufacturer, he preferred art, and became the pupil of George Arnald, A.R.A. He afterwards became a student of the Royal Academy. He began to exhibit in 1806, was elected A.R.A. in 1822, and R.A. in 1826. His practice as a portrait painter was very large, and down to 1872, when he gave up the active pursuit of the profession, he exhibited 363 pictures at the Royal Academy.

## 409. *Portrait of Thomas Drummond.*

See Historical and Portrait Gallery.

**PITATI** (BONIFAZIO DE'). Born at Verona, 1487; died 1553.

Bonifazio, who was at one time divided into three different people, learnt his art under Palma Vecchio, in Venice, where he established a large atelier, or rather workshop, for the production of pictures. At his best he was one of the finest colourists of the Venetian School. The credit for the destruction of the myths which had grown up round his career, belongs to the late Dr. Ludwig.

## 178. *The Resurrection.*

Our Lord is represented standing on the top of a flat tomb, which, from a paper seal attached to the joining, seems not to be opened. The soldiers are grouped in attitudes of astonishment and fear in the foreground.

Purchased at the Hamilton Palace sale in 1882. 6 ft. 11 in. H., 6 ft. 1 in. W.

## 121. *Portrait of a Lady.*

Three-quarters length. She wears a dull crimson velvet (?) dress, and both hands rest on the arms of the chair in which she sits. Her apparent age is about 30.

Purchased in Florence in 1880. 3 ft. 8¼ in. H., 2 ft. 9¼ in. W.

## 580. *The Holy Family.*

The Virgin, seated, turns towards St. Joseph, who is behind her. On her lap stands the Infant, who leans over towards the little St. John. Landscape background. A fine example, in unusually good condition.

Purchased in 1906. 1 ft. 10½ in. H., 2 ft. 9 in. W.

**POEL** (EGBERT VAN DER); baptized at Delft, March 9, 1621; buried at Rotterdam, July 19, 1664. *Dutch School.*

He became a member of St. Luke's Guild at Delft in 1650. Part of his life was spent at Rotterdam. He is chiefly known for his views of towns by moonlight, conflagrations, kitchens, and for his versions of the ruin caused by the great powder explosion at Delft in 1654. He occasionally painted very fine skies.

**22.** *Scene on the Ice ; Delft in the distance.*

Numerous figures on the ice. A sledge full of travellers is preparing to start from the front of a booth—a woman has fallen and dropped her basket of eggs ; the spires of the old and new " Kerks " of Delft rise in the distance.

Formerly ascribed to A. Cuyp.

Purchased in 1864. 1 ft. 6½ in. H., 2 ft. W. Panel.

*Ascribed to Van Der Poel :—*

**9.** *A Dutch Interior.*

A sort of scullery or back kitchen, with a young woman in a red and black dress washing metal dishes.

Purchased in 1888. 1 ft. 3 in. H., 1 ft. 7 in. W. Panel.

**PONTE** (JACOPO DA), called IL BASSANO ; born at Bassano in 1510 ; died there in 1592. *Italian (Venetian) School.*

After studying at home, under his father, Francesco da Ponte, Jacopo worked for a time in Venice. On his father's death he returned to his native town, which he never again left. His career was most prolific, and his pictures of such subjects as allowed of the introduction of animals, cottages, and rustic objects generally, abound in most European galleries. When at his best he was a painter almost of the first rank. *The Good Samaritan* in the English National Gallery, is one of his best works.

**91.** *Holy Family, with Donors.*

The Virgin, with the Child in her arms, seated. Before her in an attitude of supplication or thanksgiving, are the donor and his son ; behind the group is the figure of St. Joseph.

Purchased in Rome in 1856. 1 ft. 3 in. H., 1 ft. 8 in. W.

**PONTE** (LEANDRO DA) ; born at Bassano in 1558 ; died in Venice in 1623 ; was third son of Jacopo da Ponte, and was his pupil.

His style was copied from his father's whose subjects he continually repeated; but his fame was won chiefly by his portraits. He finished the works begun by his brother Francesco in the Ducal Palace at Venice, and was made a Knight of the Order of St. Mark by the Doge.

**97.** *Visit of the Queen of Sheba to Solomon.*

The Queen, in rich, 16th century robes, stands before King Solomon, who is seated on a canopied throne. Numerous attendants, some bearing gifts, surround the Queen.

Purchased in Rome in 1856. 5 ft. 6 in. H., 3 ft. 8 in. W.

**629.** *Building of the Tower of Babel.*

Many small figures engaged in various operations connected with the building.

Bequeathed to the National Gallery, London, in 1837, by Lt.-Col. Ollney. Transferred to the National Gallery of Ireland. 4 ft. 6 in. H., 6 ft. 2 in. W.

**PORDENONE.** See **LICINIO.**

**POORTER** (WILLEM DE) ; born at Haarlem about 1605 ; still living in 1645. *Dutch School.*

Probably a pupil of Rembrandt, whom he imitated. He seems te have lived and worked at Haarlem until 1645, after which he appears to have moved to Wyck, near Heusden.

**380.** *The Robing of Esther.*

Esther, seated by a table, surveys herself in a mirror held by a kneeling attendant; another shows her a gold chain; on the floor is an open jewel box.

Engraved by Leopold Beyer. Presented by Sir Walter Armstrong in 1903. 15 in. H., 12 in. W. Panel.

**POT** (HENDRICK GERRITSZ); born at Haarlem about 1585; died in Amsterdam in October, 1657. *Dutch School.*

It is supposed that the initials **H. P.**, which occur on some of a certain series of Dutch pictures, of which the portrait described below is one, belong to the above-named painter, who is said by a contemporary Dutch writer to have visited England in 1632, and to have painted portraits of Charles I., Henrietta Maria, and some of their courtiers. An elaborate discussion of the whole question of H. P.'s identity will be found in Dr. Bode's *Studien zur Geschichte der Holländischen Malerei.*

**443.** *Portrait of a Man.*

A man, in black dress and hat, seated at a table on which are books, papers, and a globe. His right hand rests on an open book.

Probably a late work of the master.

Purchased in 1896. 13½ in. H., 11½ in. W. Panel.

**POTTER** (PAUL); baptized at Enkhuysen, November 20, 1625; buried at Amsterdam, January 17, 1654. *Dutch School.*

He was the pupil of his father, Pieter Potter, a painter of moderate repute (see below), and of Jacob de Wet. He distinguished himself at the early age of fifteen, as a painter of animals—a branch of art which he brought to the highest perfection, at least as regards the delineation of cows, sheep, goats, &c. He seems to have lived for a time at the Hague, but in 1652 he settled in Amsterdam, where he enjoyed the protection of the Burgomaster Tulp. During his short life he worked with extraordinary energy, and with a patience and determination to do his best which never shows the slightest sign of intermission. Besides his pictures, his *œuvre* includes a large number of drawings and etchings which show the same qualities as the rest of his productions. His most famous picture is the *Young Bull*, at the Hague; his best, perhaps, is to be found among the nine examples in the Hermitage, St. Petersburg, or in the fine panel, dated three years before his death, which hangs in the English National Gallery (No. 849.)

**56.** *Head of a Young White Bull with a Wreath of Flowers round his Neck.*

The young animal looks straight out of the picture; a wreath of flowers is suspended round his neck. "It is difficult," says Smith in his "Catalogue Raisonné," vol. 5, p. 149, "to decide whether this picture was intended to represent the metamorphosed lover of Europa, a sacrificial offering, or a prize bull of Holland." It was in the collection of J. Van der Linden van Slingeland, of Dordrecht, sold in 1785, and passed successively through the collections of Mr. Peacock, Mr. Morland, and Mr. T. M. Whitehead, from whom it was acquired for this Gallery in 1868.

Oval. 2 ft. 6½ in. H., 2 ft. W.

**POTTER** (PIETER SYMONSZ); born at Enkhuizen in 1597; buried at Amsterdam, October 4, 1652. *Dutch School.*

Pieter Potter was the father of Paul Potter. About 1628 or 1629 he was living at Leyden. From about 1631 his home seems to have been at Amsterdam, although in 1647 he made a short sojourn at Delft and the Hague. He painted *Corps-de-Garde*, still-life, and the conventional group of objects known as a "Vanitas." The English National Gallery has a large landscape with a stag hunt by him.

**323.** *Soldiers in a Guard-room.*

Interior of a room ; a group of four men drinking and smoking, one of them, conspicuously seated in the foreground, is pouring liquor into a glass.

Signed P. Potter.

Presented by Mr. R. A. Millner, in 1893. 10 in. h., 12¾ in. w. Panel.

**445.** *Cavalier on Horseback.*

A cavalier, in buff coat with red sash, mounted on a dark brown horse.

Signed P. Potter.

Bequeathed by Julia, Lady Fitzgerald, and received in the Gallery in 1896. 5½ in. h., 6¼ in. w. Panel.

**POURBUS** (Frans), the Younger ; born 1569 or 1570 ; died February, 1622. *Flemish School.*

He was the son of Frans Pourbus the elder. He may have received his first lessons in art from his father, who died, however, when his son was only thirteen or fourteen years old. The younger Frans was a member of the Antwerp Guild in 1591. He worked at Antwerp, Paris, and Mantua. The picture in this collection is one of his best.

**606.** *Portrait of a Lady.*

Nearly full-length, standing ; in white satin with brocade bodice and sleeves, and a black mantle trimmed with white bows ; and a wide, lace-edged ruff. A large medal with head of Christ hangs from her neck by a heavy gold chain. In her right hand she holds a rosary.

Purchased in 1910. 3 ft. 5 in. h., 2 ft. 5 in. w.

**POUSSIN** (Nicholas) ; born at Villers, near Les Andelys (Normandy), June, 1594 ; died at Rome, 19th November, 1665. *French School.*

He was of a well-to-do family of Soissons. He learned painting under Quintin Varin, at his native place, and afterwards at Paris. He visited Rome in 1624, where he lived in the same house with Du Quesnoy, afterwards celebrated under the name of Il Fiammingo. He also attended the academy of Domenichino. He had to contend against considerable difficulties until Cardinal Barberini commissioned two pictures—the *Death of Germanicus* and the *Capture of Jerusalem*. The above pictures were followed by the *Martyrdom of St. Erasmus*, the *Plague of Ashdod*, the *Seven Sacraments*, and a long series of classically inspired works. Poussin returned to Paris in 1640, when Louis XIII. gave him apartments in the Tuilleries, and appointed him his Painter in Ordinary, with a salary of £120 a year. Poussin travelled to Rome to fetch his wife in 1642, but as Louis XIII. died shortly afterwards, he never returned to his native country. He was buried in the church of San Lorenzo-in-Lucina.

**214.** *The Entombment.*

The body of Our Lord lies stretched on the ground on a white sheet. His head is reverently supported by St. John ; St. Mary Magdalene raises His left hand to her lips with deep feeling, while His mother stands in the centre in an agony of grief ; Joseph of Arimathea kneels. A streak of red light is seen on the dark horizon.

Engraved by Pesne, and also anonymously. Described in Smith's *Catalogue Raisonné*, vol. 8, p. 60.

Purchased at the Hamilton Palace Sale in 1882. 3 ft. 1 in. h., 4 ft. 3 in. w.

**PRITCHETT** (Edward). *British School.*

Exhibiting from 1828 to 1864, his subjects being chiefly views in Venice.

**446.** *A View in Venice.*

The Piazzetta of St. Mark, showing an angle of the Doge's Palace.

1 ft. 1½ in. H., 11 in. W.

**447.** *A View in Venice.*

The Piazza of St. Mark, with clock-tower in background.

Both bequeathed by Julia, Lady Fitzgerald, and received in the Gallery in 1896.

1 ft. 1½ in. H., 11 in. W.

**PURSER** (SARAH), H.R.H.A., Living Artist.

**561.** *Portrait of Viscount Powerscourt, K.P.*

See Historical and Portrait Gallery.

**QUINCKHARD** (JAN MAURITS); born at Rees, near Cleves, January 28, 1688; died at Amsterdam, November 11, 1772. *Dutch School.*

He was the pupil, first of his father, afterwards of Arnold Boonen. Christoffel Lubinietski, and Nicolas Verkolje. He worked for a time in Utrecht. He painted a great many portraits, in which the influence of Verkolje is chiefly uppermost.

**238.** *Portrait of a Lady.*

Three-quarter length figure of an old lady, seated, nearly full face; dressed in grey trimmed with brown fur, and a loose blue mantle which she holds up with her left hand.

Formerly ascribed to Adriaan Van der Werf.

Presented by Viscount Powerscourt, K.P., in 1878. 3 ft. H., 2 ft. 9 in. W.

**RAEBURN** (SIR HENRY), R.A., born at Stockbridge, Edinburgh, 4th March, 1756; died in Edinburgh, 8th July, 1823. *British School.*

Raeburn was the son of a manufacturer, but he came of an old border stock. At the age of fifteen he was apprenticed to a goldsmith in Edinburgh, but soon left that trade to learn painting under David Martin. From Martin he separated, not on good terms, and thenceforward studied independently. At the age of twenty-two he married Ann, *née* Edgar, the widow of a certain Count Leslie, with whom he obtained a fortune, which put him above money anxieties for the rest of his life. Soon afterwards he and his wife journeyed to London, where he made the acquaintance of Reynolds, and then on to Rome. After two years in Italy, Raeburn returned to Edinburgh, and soon gained a practical monopoly of portrait painting in Scotland. In 1813 he was elected an A.R.A., and the following year an R.A. About this time he had thoughts of settling in London, but was diplomatically dissuaded from doing so by Sir Thomas Lawrence. He was knighted in 1822, on the occasion of George IV.'s memorable visit to Scotland. It is said that Raeburn painted every one of these men who made the Edinburgh of his day illustrious, with the sole exception of Burns. Among his best pictures are the portraits of Dr. Nathaniel Spens, in the Archer's Hall, Edinburgh, and of Lord Duncan in the Trinity House, at Leith. Other fine examples are the portraits of Alicia, Lady Steuart, wife of Sir James Steuart (see below), in the Fleischmann collection, London; of Mrs. James Campbell, of Sir John Sinclair, of Ulbster, Bart., and of Lord Newton, in the National Gallery of Scotland, which owns many of his best works.

("Sir Henry Raeburn," by R. A. M. Stevenson, James Caw, and Sir Walter Armstrong, 1901. "Sir Henry Raeburn," by James Greig, 1912.)

**430.** *Portrait of Sir James Steuart of Coltness and Westshields, Baronet.*

See Historical and Portrait Gallery.

**523.** *Portrait of David, 11th Earl of Buchan.*

A half-length portrait, nearly full face.

Exhibited at Edinburgh in 1876 at Exhibition of Raeburn's Works. Reproduced in the "Edinburgh" edition of Lockhart's "Life of Scott" (1902). Purchased in 1901. 2 ft. 5½ in. H., 2 ft. 3 in. W.

**RAIBOLINI** (FRANCESCO), commonly called FRANCIA; born in Bologna in 1450; died 5th January, 1517. *Italian (Bolognese) School.*

Like some other great Italian artists, he was a goldsmith before he was a painter, and very distinguished in that craft, with which he always remained connected. Afterwards he became a pupil of Lorenzo Costa. Francia lived in his native city in great esteem till his death in 1517. One of the most interesting things about Francia is his probable connection with the early development of Raphael, for the young Sanzio's first master was probably Timoteo Viti, the most favoured pupil of the Bolognese artist. Francia's pictures are fairly numerous. Among the best are the Bentivoglio altarpiece in S. Giacomo Maggiore, Bologna; the Felicini altarpiece, now in the gallery at Bologna; the altarpiece in S. Martino Maggiore, as well as fine examples in the galleries of Parma, Lucca, Milan, Munich, Berlin, and London. The one in London is, perhaps, the finest of them all.

**190.** *Lucretia stabbing herself.*

Three-quarters figure, holding down her light, greyish-blue robe below the left breast, piercing herself with a dagger held in her right hand, her head and eyes turned up. In the distance is a city with a peculiar semi-Gothic tower, which is frequently found in Francia's pictures. More than one example is known of this composition, which was often repeated, no doubt, in Francia's *bottega.*

Formerly in the Wynn-Ellis collection. Purchased in 1879. 2 ft. 6 in. H., 2 ft. 3 in. W. Panel.

**RAMSAY** (ALLAN); born 1713, died 1784.

A native of Edinburgh. After studying in London under Huyssing, and working as a painter in Edinburgh for two years he went to Italy in 1736, and on his return settled in London, where he practised as a portrait painter with considerable success. He was made Painter in Ordinary to George III. in 1767.

**570.** *Portrait of Sir John Tyrrell.*

Three-quarter length, standing in a landscape; in slate-coloured coat trimmed with brocade. He holds his hat under his left arm.

Deposited by the Commissioners of Public Works. 4 ft. H., 3 ft. 2 in. W.

**RAVESTYN** (JAN ANTHONISZ VAN), born about 1572; died 1657.

Was a pupil of Frans Hals. He was received into the Guild of St. Luke at the Hague in 1598, and practised there for the rest of his life.

*Ascribed to Ravestyn:—*

**571.** *Portrait of a Girl.*

Half-length, turned three-quarters to the left; in black dress with lace-trimmed grey cape.

Bequest of Lady Ferguson, 1905. 27 in. H., 22 in. W.

**REMBRANDT** (REMBRANDT HARMENSZ VAN RŸN); born at Leyden, July 15, 1606; buried at Amsterdam, October 8, 1669. *Dutch School.*

This great artist was the son of Harmen Gerritsz Van Rŷn, a miller residing on the banks of the Rhine, between Leyderdorp and Leyden. He studied at Leyden under Jacob Van Swanenburch, and for six months at Amsterdam under Pieter Lastman, returning to Leyden in 1624, where his earliest works must have been produced, and where his genius matured. He settled at

Amsterdam in the latter half of 1631, and there established a School which attracted a large number of pupils who afterwards became famous. Among them were Ferdinand Bol, Jacob Backer, Govaert Flinck, Gerard Dou, Nicolaes Maas, Gerbrandt Van der Eeckhout, Jan Victors, Arent de Gelder, Philips Koninck, Carel, and probably Bernard, Fabritius, and William Gerritsz Horst. The author of the last catalogue of the Hague Museum asserts that both as painter and engraver Rembrandt surpasses all the artists of Holland in endowing nature in all her aspects with a pictorial form, in the masterly treatment of chiaroscuro, and, in his portraits, in bringing out the intimate personality of his sitters. If for the words "Artists of Holland" he had here substituted "all other artists," the compiler would scarcely have said too much. Rembrandt, once his tentative early years were over, succeeded more completely than any other painter in giving that simple, coherent force, which all creative art should aim at, to his works. It is a commonplace to say that he won unity by his free dealings with light and shade; his etchings prove that had he been restricted to pure line he would have succeeded just as well. Living in the *Ghetto* of Amsterdam he used the nature he saw about him as his medium, but his imagination was such that he would as surely have brought artistic beauty out of any other material. He was probably the purest artist, the man most essentially artistic in his intellectual activity, the modern world has produced. Unhappily his genius did not preserve him from vicissitudes. In the first half of his career he was fashionable, if not appreciated. During the last fifteen or eighteen years of his life he was comparatively neglected—and yet it was during these latter years that his genius flowered most richly. The *Syndics*—which has a claim at least, to be considered his *chef d'œuvre*—was painted in 1662, seven years only before his death, and the great *Jewish Bride* of the Van der Hoop collection probably still later. Rembrandt was extraordinarily prolific; about 500 pictures by him are known; from 1,200 to 1,500 drawings still exist, while his etchings are numerous, although their total number would be estimated very differently by different students. He married, on June 22, 1634, Saskia Van Uilenburg, a Frisian lady of some fortune. She died in 1642. She was succeeded in Rembrandt's affections by Hendrickje Stoffel, whom, however, he did not marry. Hendrickje showed him every devotion, and her name is as indissolubly connected with that of her master as the name of Saskia herself. She was his frequent model. The financial troubles of Rembrandt's later years were due partly to complications arising from Saskia's will, partly to the lavish way in which he himself acquired works of art of every school and period, and partly to his loss of patronage.

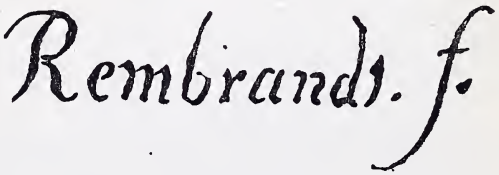
("Rembrandt: his Life, his Work, and his Time," by Emile Michel; translated by F. Simmonds, 1894.

"Complete Works of Rembrandt," by W. Bode; translated by F. Simmonds—8 vols.

"Rembrandt," by G. Baldwin Brown, 1907).

**48.** *Head of an Old Man.*

An old man with a white beard and red skull-cap, looking down. Signed :—




Painted about 1650. Exhibited at the Rembrandt Exhibition at Burlington House in 1899. See Bode, Vol. V., p. 154. Purchased in 1871. 2 ft. ½ in. H., 1 ft. 6 in. W. Panel.

**215.** *Shepherds resting at Night.*

A woman with a child, an old man and others, with cattle, are grouped round a fire, at first suggesting the idea of a "riposo," or flight into Egypt. They rest in a kind of arbour on the edge of a pond

in the foreground, their figures and the fire being reflected in the water. In the middle distance a man is seen walking, with a lighted lantern in his hand, followed by cows, and still further in the distance is a castle on a high elevation, with lights shining in the windows. The moon above is covered by a dark cloud, but its cold gray light illumines the sky, in striking contrast to the bright yellow glare of the fire below. With these exceptions the picture is very dark, but is pervaded by an extraordinary penetrable obscurity, in which, when the eye becomes accustomed to it, it gradually perceives the various details of the scene as it would in nature. It is signed, and dated :—

The general conception seems here to have been suggested to Rembrandt by Elzheimer, whose influence over the Dutch Master has been insisted upon by Dr. Bode (*Studien zur Geschichte der Holländischen Malerei*). A *Flight into Egypt*, by Elzheimer, in the Munich Gallery (No. 1391), has more likeness to the "Shepherds Resting" than could be explained by mere chance. Exhibited at Old Masters' Exhibitions at Burlington House in 1870 and 1894, and at the Rembrandt Exhibition in 1899. Described in Smith's *Catalogue Raisonné*, viii., p. 191 ; referred to by Wagen (iii. p. 172) as "Two Gipsies by Moonlight," and described by Bode as "The Rest on the Flight into Egypt by Moonlight" (vol. v., p. 94). Engraved by J. Wood, in 1752. Purchased at the sale of the Stourhead heirlooms in 1883. 1 ft. $1\frac{1}{2}$ in. H., 1 ft. $6\frac{3}{4}$ in. W. Panel.

**319.** *Portrait of a Young Man.*

Half-length figure, nearly full face, in black dress, slashed sleeves, and deep white collar edged with lace. He wears a large wide-leaved black hat, and his reddish brown hair falls on each side of his face in thick curling masses.

Exhibited at the Rembrandt Exhibition at Burlington House in 1899. See Bode, vol. II., p. 84. Purchased in Brussels, in 1890, from M. Antoine Dansaert, to whose family it had always belonged. The personage represented is Louis Van der Linden, a member of the family. Oval, 2 ft. 2 in. H., 1 ft. $8\frac{1}{2}$ in. W. Panel.

**439.** *A Dutch Interior.*

Interior of a dark room, lighted only by a single lamp or candle on a table to the right. Several figures of men, apparently playing at the game of *La Main Chaude*.

Purchased in 1896. $7\frac{3}{4}$ in. H., 10 in. W. Panel.

**RENI** (Guido), commonly called Guido, was born at Calvenzano, near Bologna, November 4, 1575 ; died at Bologna, August 18, 1642. *Italian (Bolognese) School.*

One of the most fashionable of painters during his own lifetime, Guido was also held in exaggerated estimation for two centuries after his death. He was a pupil of the Carracci, and followed Annibale to Rome in the pontificate of Paul V. There he had a brilliant success, and there he remained for nearly twenty years, leaving at last in consequence of a reprimand from Cardinal Spinola for his neglect of a commission undertaken some years before, for which he had received part payment. He settled in Bologna for the rest of his life, founding a famous school and living in luxury, but dying in debt. His works have the faults of the Carracci School, being too artificial and academic, but they are remarkable for dexterity and lightness of hand, especially in his later years. His masterpiece is usually considered to be the fresco of *Aurora* in the Rospiglioso Palace, Rome.

**118.** *A Group of Saints interceding for the City of Bologna.*

The Virgin with the Holy Child seated on clouds and surrounded by child angels. Below is a group of saints—Francis of Assisi, Dominic, Charles Borromeo, Francis Xavier, George and Petronius, looking up in earnest supplication. Below them, in the distance, the city of Bologna, evidently plague-stricken, as dead bodies are being carried out from the gates.

A small version of the large altarpiece in the Bologna Gallery.

Formerly in the collection of Prince Lucien Bonaparte. Purchased in 1889. 2 ft. H., 1 ft. 2 in. W. On copper.

**REYNOLDS** (Sir JOSHUA), P.R.A.; born at Plympton, in Devonshire, 16th July, 1723; died in London, 23rd February, 1792. *British School.*

He was the son of a clergyman and schoolmaster at Plympton, near Plymouth, and exhibited from a very early period a decided propensity for art. His father, with some reluctance, yielded to the bent of his son's inclination, and placed him under Hudson, the fashionable portrait painter of his day. In a few years Reynolds returned to Devonshire, and practised portrait-painting under favourable auspices, especially through the kindness of Lord Mount Edgcumbe, by whom he was introduced to Captain, afterwards Lord, Keppel, who on his appointment to the Mediterranean Station, invited Reynolds to accompany him, and thus facilitated his opportunities of study in the great schools of Italy. From the time of his return to England in 1752 his career was one long success. The Society of Artists opened its first exhibition in 1760, and Reynolds became a regular contributor. On December 10th, 1768, the Royal Academy was founded, with Reynolds for its first President. He was knighted a few months later. In 1773 he was elected Mayor of Plympton and received the degree of D.C.L. from the University of Oxford. In 1790 he had a disagreement with the Academy, which caused his temporary resignation of the Presidency, in which, however, he was rapidly reinstated. In December of the same year he delivered the last of his famous "Discourses" to the Academy Students, and on February 23, 1792, he died. Though inferior in genius to Gainsborough, Reynolds may fairly be called the most distinguished artist of the 18th century. Within the last few years his fame, especially on the continent, has grown by leaps and bounds, and, on the whole, his influence on the English School of painting has been greater than that of anyone else. His works are very numerous, unfortunately, they are frequently in bad condition, as a consequence of his often experimental methods of execution. They include the portraits of nearly all the chief leaders of English society between 1760 and 1790.

("A History of the Works of Sir Joshua Reynolds, P.R.A.," by Graves and Cronin, 1900.

"Sir Joshua Reynolds, P.R.A.," by Sir Walter Armstrong, 1900.

"Sir Joshua Reynolds," by Lord Ronald Sutherland Leveson-Gower, 1902.)

**217.** *Portrait of Robert (Henley), Second Earl of Northington, K.P., Lord Lieutenant of Ireland.*

Three-quarter length, seated; nearly full face; in robes, with collar of the order of St. Patrick; scarlet coat embroidered with green; crimson curtain background.

Born 3rd January, 1747. He was appointed Lord Lieutenant of Ireland on 30th April, 1783, in succession to Lord Temple, a post which he held with credit and popularity until his resignation the following year. Died in Paris, 5th July, 1786. In Wraxall's *Memoirs* he is described as "unwieldy of person, wanting in grace, and not brilliant; but he made himself beloved in Ireland in spite of his infirmities." Purchased from the Marquis of Hertford in 1884. 4 ft. 1½ in. H., 3 ft. 3½ in. W.

**216.** *Portrait of Charles (Coote), Earl of Bellamont.*

**137.** *Portrait of George, First Earl of Mount Edgcumbe.*

*After Sir Joshua Reynolds:—*

**218.** *Portrait of Edmund Burke.*

**297.** *Portrait of Richard Burke.*

See Historical and Portrait Gallery.

**573.** *Robinetta.*

A copy, by Mrs. Ross, from the Picture in the National Gallery, London.

Presented by Colonel Ynyr Burges, in 1905.

*From the Studio of Sir Joshua Reynolds, painted probably by James Northcote :—*

**462.** *Portrait of Oliver Goldsmith.*

See Historical and Portrait Gallery.

**RIBALTA** (Francisco de); born between 1550 and 1560; died 1628. *Spanish School.*

Ribalta the elder was born at Castellon de la Plana. He was one of the leading painters of the school of Valencia. He studied for same time in Italy, but most of his work was done at Valencia and its neighbourhood. He was buried in the Church of San Juan, in Valencia.

**34.** *A Legend of St. Anthony.*

A dark, highly finished picture. The Saint is represented apparently taking small dead fishes from a dish held by a young man at his side, and placing them in a fountain of water, which brings them to life again ; a youth on his left looks on in an attitude of astonishment.

Exhibited at the British Institution, 1852 ; at Manchester, 1857, and at Leeds, 1868. Purchased in 1868 from Mr. James Whatman, M.P., of Leeds. 5 ft. 2 in. H., 4 ft. W.

**RIBALTA** (Juan de) ; born in 1597 ; died October, 1628. *Spanish School.*

Juan de Ribalta was the pupil of his father, Francisco. He was already a master of great ability in his 19th year, when he painted the large Crucifixion now in the museum of Valencia. He was a good portrait painter. He only survived his father by a few months.

*Ascribed to Juan de Ribalta :—*

**626.** *A Man warming his Hands over a Brasero.*

**RIBERA** (Josef de), called Lo Spagnoletto by the Italians ; born at Xativa, near Valencia, 12th January, 1588 ; died at Naples, 1652. *Spanish School ; and later, of the Neapolitan School in Italy.*

Ribera, sent to Valencia by his parents to prepare for a career in letters became by his own choice a pupil of **Francisco Ribalta,** the head of the Valencian School of Painting. He made rapid progress, and was already known as a painter before he left Spain. He, however, left the school of Ribalta at an early age, and landed in Italy to seek his fortune. Arrived at Rome, he at once applied himself to draw from the antique, and to copy the works of the great Italian painters. Here it was that amongst his fellow students he first acquired the name of *Lo Spagnoletto*—the little Spaniard. Ribera afterwards settled in Naples (then a province of the Spanish crown), where his talents rapidly brought him success. In 1630 he was admitted into the Academy of St. Luke, at Rome ; and in the same year he became acquainted with Velazquez, on the visit of the latter to Naples, where Ribera became his host and guide. He died at Naples, in 1652.

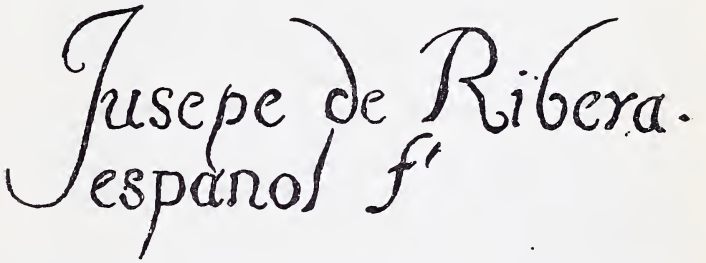
**12.** *Saint Joseph.*

The Saint, bearing a lily in his hand, looks up with a strong devotional expression. Several replicas of this picture exist.

Purchased in Yorkshire, at the sale of the Carr Collection, in 1862. 2 ft. 6 in. H., 2 ft. 1 in. w.

**219.** *Saint Procopius.*

A Bohemian King who resigned his crown and became a hermit. The figure of the Saint is seen naked down to the waist, his hands raised in prayer. By his side are his crown and sceptre. Signed :—




A very similar picture, signed and dated 1637, is in the Hermitage Gallery, St. Petersburg. Exhibited at the Old Masters' Exhibition at Burlington House in 1888. Purchased in 1879 from the Duke of Leinster. 2 ft. 8 in. H., 2 ft. 2½ in. w. Canvas laid down on Panel.

*Attributed to Ribera :—*

**298.** *Portrait of Father Luke Wadding, O.S.F.*

See Historical and Portrait Gallery.

**RICCI** (Sebastiano) ; born in 1662, at Cividale-di-Belluno ; died in 1734.

Sebastiano Ricci was a pupil of Federico Cervalli, under whom he worked at Milan about 1690. He travelled much in later life, painting in Germany and the Low Countries ; and in England, where he painted many decorations with the assistance of his nephew and pupil Marco Ricci (1679-1729). Some of his best works are at Hampton Court, his masterpiece, perhaps, being the huge picture of *The Magdalen anointing the Feet of Christ, in the house of Simon*—which is almost worthy of Paul Veronese, by whose example it is obviously inspired.

**542.** *Design for a Ceiling.*

Purchased in Dublin in 1902. 2 ft. H., 3 ft. 2 in. w.

**RICHARDSON** (Jonathan) ; born 1665 ; died 1745.

Was a pupil of John Riley. He received a considerable share of public favour as a portrait painter, and after the deaths of Kneller and Dahl was considered at the head of his profession. He published a work on "The Theory of Painting," and "The Connoiseur, an Essay on the whole art of Criticism as it relates to Painting."

*Ascribed to Richardson :—*

**642.** *Portrait of Kitty Clive.*

See Historical and Portrait Gallery.

**RICHMOND** (George), R.A. ; born in 1809 ; died 20th March, 1896. *British School.*

He learned his art as a student of the Royal Academy, and gained a wide reputation as a portrait painter, especially for his crayons, of which he produced a vast number, nearly all the most celebrated personages of his time having sat to him. He was elected A.R.A. in 1859, and R.A. in 1867. He was the father of Sir W. B. Richmond, K.C.B., R.A.

**316.** *Portrait of Rev. Charles Foster.*

See Historical and Portrait Gallery.

**ROBERTS** (DAVID), R.A.; born at Stockbridge, Edinburgh, in 1796; died in London, November 25, 1864. *British School.*

Roberts was the son of an enlightened shoemaker, who perceived the artistic bent of his son, and gave him a trade in which it had some chance of developing. He was apprenticed to Beugo, a decorator, under whom he acquired the powers which he devoted to scene painting, as soon as he had gained his freedom. He was employed in the theatres at Carlisle, Glasgow, and Edinburgh. In 1822 he was engaged for the scene room at Drury Lane, whence he soon migrated to Covent Garden. In 1824 he joined the Society of British Artists. In 1839 he was elected A.R.A., and in 1841, R.A. Roberts wandered much over Europe and the East in search of subjects, and published several volumes of Picturesque Sketches. He died suddenly of apoplexy.

**220.** *The Temple of Neptune at Pæstum, near Naples.*

The temple faces us in the middle of the picture, set against a deep blue sea and cloudy sky. A group of peasants in the foreground. A characteristic example of Roberts' fine drawing and bad colour.

Purchased in 1877. 2 ft. 11½ in. H., 4 ft. 2 in. W.

**ROBERTS** (THOMAS SAUTELLE, or SOTELLE), R.H.A.; born in Ireland in the latter half of the 18th century; died in 1826. *British School.*

A native of Waterford. He began life as an architect. He settled in London, and afterwards exhibited at the R. A. from 1789 to 1818. He returned to Ireland, and was one of the three artists deputed to select eleven others to be the original members of the Royal Hibernian Academy. F.-M. Earl Roberts, K.G., K.P., was a member of the same family.

**116.** *Landscape with a River and Horses.*

On the left a hill-side clothed with trees, round which a broad, shallow stream, spanned by a rude wooden bridge, winds into the foreground. Two horses stand in the water. Beyond, an extensive landscape, with ruins of a church.

Purchased in Dublin in 1877. 1 ft. 8 in. H., 1 ft. 4 in. W.

**ROBUSTI** (JACOPO). See **TINTORETTO.**

**ROMEYN** (WILLEM); born at Haarlem; still living in 1695. *Dutch School.*

In 1642 he was the pupil of Nicolas Berchem. He worked at Haarlem, but may have visited Italy. The following picture is an unusually good example of his art.

**345.** *Landscape with Cattle.*

An extensive landscape backed with distant mountains. In the foreground a group of cattle.

Purchased in London in 1893. 14 in. H., 12½ in. W. Panel.

**ROMNEY** (GEORGE); born at Dalton-in-Furness, Lancashire, December 15, 1734; died there November 15, 1802. *British School.*

Romney was born of a respectable family of "statesmen"—or yeomen—who had been obliged to move southwards from the neighbourhood of Appleby by the troubles of the Civil War. His father was a cabinetmaker, and at first he himself worked at the same trade. At the age of nineteen he was taken to Kendal and apprenticed to one Christopher Steele, a painting charlatan, who pervaded the northern counties at that time. Steele had studied under Vanloo, and was not entirely without ability, but his relations with Romney were hardly those of the regular master and scholar. In 1756 Romney married, and a year later left Steele, setting up for himself at Kendal, where he practised for five years. In 1762 Romney left the north for London, leaving his wife and family

behind him. Success came to him rapidly, and in a year or two he was dividing the patronage of the town with Sir Joshua. In 1764 he paid a short visit to France, and in 1773 travelled to Italy with Ozias Humphrey, the miniature painter. After two years in Italy he returned to London, and from that time onward had as many commissions as he could execute. He took the large house in Cavendish Square afterwards occupied by Sir Martin Shee. It was in 1782 that he became acquainted with Emma Hart, afterwards Lady Hamilton, of whom he painted so many portraits and studies. In 1797 he moved to Hampstead, where the hypochondriacal temperament from which he had always suffered more or less, soon deepened into melancholia. In this condition he suddenly returned to his wife, whom he had not seen for more than thirty years, and stayed with her until he died.

("Romney," by T. Humphrey Ward and W. Roberts, 1904.)

**381.** *Titania, Puck, and the Changeling.*

*Puck*—" . . . . she as her attendant hath a lovely boy, stolen from an Indian king ;
She never had so sweet a changeling."

(*Midsummer Night's Dream, Act II., Scene I.*)

On the left of the picture Titania, nude to the waist, with red drapery and a white ribbon in her hair, reclines on the ground, her head supported on her hands. On the right Puck is playing with the Changeling, a naked boy rolling on his back on the ground. Painted in 1793. Lady Hamilton was the model for the figure of Titania.

Engraved in stipple, by E. Scriven for Britton's "Fine Arts of the English School," 1812. Etched for John Young's "Catalogue of Pictures by British Artists in the possession of Sir John Fleming Leicester," 1821.

Sold at the artist's sale at Christie's in 1807. Afterwards in the collections of Sir John Fleming Leicester (Lord de Tabley) and of T. Watts Russell. Purchased in London in 1894. 3 ft. 5 in. H., 4 ft. 5 in. W.

**ROSA** (SALVATOR) ; born at the village of La Renella, near Naples, 20th June, 1615 ; died at Rome, 15th March, 1673. *Neapolitan School.*

Paolo Greco, one of his uncles, gave Salvator his first lessons in drawing ; then he entered the school of Francesco Fracanzani, his brother-in-law, and Ribera's pupil. He also frequented the studies of Ribera and **Aniello Falcone,** remaining nearly three years with the latter. After two unsuccessful attempts to better his prospects by going to Rome, he returned to Naples ; and in 1647, when the insurrection of Masaniello against the Spaniards broke out, he entered the "Company of Death," which was commanded by his friend and master, Falcone. After the defeat of Masaniello, Salvator and Falcone fled to Rome. Four years later the Grand Duke of Tuscany invited him to Florence where he staid nine years, dividing his time between poetry, painting, and music. Once again, however, he returned to Rome, where he settled finally, and where he died. His works were at one time held in exaggerated esteem. Lady Morgan wrote his life.

**96.** *Landscape.—The Baptism of Christ in the Jordan.*

An extensive landscape, with clumps of trees standing boldly in the foreground. On the right Christ, with child angels hovering over him, is receiving baptism from St. John.

Purchased in Rome in 1856. 4 ft. 10 in. H., 7 ft. 3 in. W.

**221.** *Portrait of Guercino, the Painter.*

Head and shoulders only.

Presented by Sir Richard Wallace, Bart., in 1879. 1 ft. 10 in. H., 1 ft. 5 in. W.

**ROSSUM** (JOHAN VAN) ; was at work in the second half of the XVII. century. *Dutch School.*

Rossum worked at Vianen, in South Holland, but nothing is known of his life. He was an excellent portrait painter, as the example in this collection proves. The Amsterdam Museum has a female portrait by him fully signed and dated 1662, and the Vienna Gallery an example dated 1665.

**623.** *Portrait of Adriaan Van Ostade.*

Half-length, looking to the left. He wears his hat. In the background to his left is a bust of the Emperor Hadrian, partly covered by a red curtain.

Purchased in London in 1911. 2 ft. 6 in. H., 2 ft. 1 in. W.

**ROTHWELL** (RICHARD), R.H.A. ; born at Athlone, in 1800 ; died in Rome, in 1868. *British School.*

He commenced his studies in Dublin, in 1814, and after practising there for some time as a portrait painter went to London. He was for a short time in Lawrence's studio. After Lawrence's death he seemed in a fair way to succeed to much of his practice, but after two or three years of great success, he went abroad for a considerable stay, and upon his return does not appear to have recovered his position. However, he continued to exhibit at the Royal Academy, sometimes portraits, and sometimes subject pictures. At his best he was a very good painter indeed, and by no means deserves the neglect into which he has fallen.

**223.** *Study of a Smiling Child.*

Bust portrait of a boy in a white blouse.

Purchased in 1882. 1 ft. 3½ in. H., 1 ft. 2 in. W.

**506.** *Calisto.*

"The grove around a grateful shadow cast ;
She dropped her arrows, and her bow unbrac'd ;
She flung herself on the cool grassy bed,
And on the painted quiver rais'd her head."

*Ovid's Metamorphoses, Book II.*

The nude Calisto lies asleep in the shade of trees, her head resting on her quiver. She is covered from the hips downwards with a finely-painted crimson drapery.

Rothwell exhibited at the British Institution, in 1837, a picture on the same subject, 3 ft. 6 in. H., and 5 ft. 4 in. W. Purchased in London in 1901. 2 ft. 11¼ in. H., 3 ft. 8 in. W.

**222.** *Portrait of Matthew Kendrick, R.H.A.*

**265.** *Portrait of the Painter.*

**659.** *Portrait of Gerald Griffin.*

See Historical and Portrait Gallery.

**RUBENS** (PETER PAUL) ; born at Siegen, in Westphalia, 28th June, 1577 ; died at Antwerp, 30th May, 1640. *Flemish School.*

Peter Paul Rubens was the son of Jan Rubens, an Antwerp doctor of laws who died when Rubens was a boy of eleven years old, and of his wife, Mary Pypeling. He was received, soon after his father's death, into the service of Marguerite de Ligne, widow of Count Philip de Lalaing, as a page ; but he early persuaded his mother to place him in the studio of Adam van Noort, which he afterwards left for that of the more famous master, Otto van Veen, commonly called **Otto Vaenis.** In 1598 Rubens became Free Master of the Academy of St. Luke and in 1600 he travelled to Italy, taking France on his way. He remained for some time in Venice to study the works of Titian and Paolo Veronese. Here he was introduced to Vincenzo Gonzaga, Duke of Mantua, with whom he remained eight years as court painter, making frequent visits, however, to Venice and Rome. In 1605 the Duke sent him to Madrid, charged with a diplomatic

mission to the King of Spain, Philip III.; and Rubens was received there with distinction. In Madrid he painted many portraits, as well as several copies from the Titians in the Spanish Royal collection. On his return to Mantua he obtained leave to go for a time to Rome, where he painted some of the best examples of his first manner; afterwards he visited Florence, Bologna, Venice, Milan, and Genoa, studying and working assiduously. The death of his mother recalled him to Antwerp in 1609. Here the Archduke Albert and the Infanta Isabella appointed him Court painter with a considerable salary. In October, 1609, he married his first wife, Isabella Brant, and built himself a fine house in the city. In 1620 he visited Paris on the invitation of Marie de' Medici, and received the commission for the great series of pictures now in the Louvre, which was executed for the Queen's house, the Palais du Luxembourg. In 1628 Rubens was sent by the Infanta Isabella on a diplomatic mission to Philip IV., and twelve months later on another to Charles I. of England, by whom he was knighted. In 1630 he married his second wife, Helena Fourment or Forman, a beautiful girl of sixteen, whose portraits at various ages and in various styles of dress—and undress—are among the most attractive of his works. By his first wife he had two sons; by his second again two sons besides three daughters. After 1635, frequent attacks of gout caused Rubens to retire from court life, and to devote himself to his art. The characteristics of his genius are spontaneity and force of action, amazing vigour and ease of execution, inexhaustible invention and power to draw the human form under the most varied and difficult conditions. He was a great portrait painter, and a brilliant colourist. Only a small proportion, however, of the 2,000 pictures which bear his name are by his own hand. His most distinguished assistants and pupils were Van Dyck, Jakob Jordaens, Snyders, David Teniers the younger, Diepenbeeck, and Van Tulden.

("Rubens," by Émile Michel, 1899; English translation by Florence Simmonds. "Rubens," by Max Roosés, 1904; English translation by Harold Child.)

## 51. *St. Francis receiving the Stigmata.*

Full-length figure in Franciscan habit; a lamb at his feet. A remarkable example of Rubens' own handiwork, which is especially evident in the masterly painting of the feet. This and the picture of St. Dominic, described below, doubtless formed the wings of a Triptych. They were sold together in London in 1871, when the St. Francis was purchased for the Gallery and the St. Dominic by the Marquess of Bristol.

Purchased in London, 1871. 6 ft. H., 3 ft. W.

## 427. *St. Dominic.*

Full-length figure in Dominican habit, holding a book in his right hand. His emblem, the dog with a torch in its mouth, by his side. See above.

Purchased from the Marquess of Bristol, 1895. 6 ft. H., 3 ft. W.

## 513. *Christ at the House of Martha and Mary.*

Christ is seated on the *perron* of a house, looking towards Martha, who stands on his right and is reproaching her sister Mary for neglecting the household affairs; the latter is seated on the Saviour's left, with a book on her lap. A table with fruit stands at the side, and through an open door is seen the interior of a kitchen with a man-cook engaged at the dresser. This figure was originally a woman's, but has been changed to that of a man—no doubt to prevent its being mistaken for Martha. On the pavement in front are a monkey, a greyhound, and a variety of small birds and fruit. The background is a richly wooded landscape with deer.

In this picture the figures are by RUBENS ; the landscape by JAN, commonly called Velvet, BRUEGHEL (q.v.) ; the birds, fruit, and similar accessories by JAN VAN KESSEL (q.v.).

This picture, which is described in Smith's *Catalogue Raisonné*, II., p. 174, was formerly in the collection of Charles Alexandre de Calonne, Prime Minister of Louis XVI., and was sold at his sale in London in 1795. It afterwards passed through various hands, including Count Pourtalès and Mr. Munro of Novar. At the sale of the latter collection in 1878 it was purchased by Sir Henry Barron. Bequeathed by Sir Henry Page Turner Barron, Bart., and received in the Gallery in 1901. 2 ft. 1 in. H., 2 ft. W. Panel.

*Studio of Rubens :—*

**2.** *Vision of St. Ignatius : a Sketch.*

In the foreground to the left kneels the saint with an open book ; while two infant angels bear a tablet with the motto of the Jesuits "Ad Majorem Dei Gloriam," upon which three angels kneel. Above, the Saviour with a white garment falling from His figure leans with a palm over His mother, who kneels before Him.

Purchased at the sale of the Carr Collection, in 1863. 25 in. H., 22 in. W. Panel.

*School of Rubens :—*

**38.** *Saint Peter finding the piece of Tribute Money in the Fish.*

A group of six men and one woman upon the sea-shore. St. Peter having apparently just landed from a boat, has cut open the fish which he supports with his left hand, while with his right he holds up the piece of money that he has taken out from it, and examines it attentively, while the other disciples also look on with excited and surprised expressions. A young woman with a tub of fish on her head looks over his shoulder. One of the disciples is kneeling in the foreground, his back turned to us, holding a rope in his hand, which is attached to the boat. With the exceptions mentioned below, this picture is a reproduction or variant of one in a series painted for the chapel of the Fishmongers' Guild in the church of Notre Dame at Malines. The chief difference is the kneeling figure, which is absent in that picture, the latter also includes the complete outline of the woman. A contemporary engraving of the present picture by N. Lauwers exists, and is alluded to in Smith's Catalogue, supplement, page 255.

Formerly in the Desenfans Collection. Exhibited at Leeds in 1868. Purchased in 1873. 6 ft. 6½ in. H., 7 ft. 2 in. W.

*After Rubens :—*

**154.** *Judgment of Paris.*

A modern English copy after the original picture in the National Gallery, London.

Presented by the late Mr. William Lecky Browne, in 1864. 4 ft. 9 in. H., 6 ft. 1 in. W.

**RUISDAEL** or RUYSDAEL (JAKOB) ; painter and engraver ; born at Haarlem in 1628 or 1629 ; buried in the same town, March 14, 1682. *Dutch School.*

The name of Ruysdael's master is unknown, but he is supposed to have studied under his uncle, Solomon Ruysdael, under Jan Van Goyen, and Allaert Everdingen. The tradition is that his father was a frame maker and that he

was sufficiently independent to bring up Jacob as a doctor of medicine. But his true vocation was that of art; and he became one of the greatest of all landscape painters. He was varied in his subjects; painting sometimes the flat scenery, the sedgy pools, the windmills and roads about Haarlem, while at other times forest scenes, waterfalls, and the sea, or rather, perhaps, the Haarlemer Meer, in commotion, were favourite subjects of his pencil. Adrian Van de Velde, Adrian Van Ostade, Berchem, Wouwerman, and Lingelbach embellished his landscapes with figures. Among his scholars were Jan Van Kessel, Adrian Verboom, Cornelis Decker, Jan Looten and Roelof de Vries. Hobbema, too, was no doubt his pupil, for he was the junior by about ten years, and Ruisdael was a witness to his marriage; and a Hobbema is very like a Ruisdael.

("Les Maitres d'Autrefois," par Eugène Fromentin, 1877.)

**287.** *A Wooded Scene, supposed to be in the neighbourhood of the Hague, with figures and animals painted by Thomas de Keyser.*

In the foreground is a large carriage open at the sides, in which are sitting an elderly gentleman and a lady. It is drawn by four black horses, richly caparisoned. Two young men ride behind, while three gentlemen stand a little in front of the carriage on a rising ground. Behind is a red brick château among the trees. Two dogs appear in the immediate foreground. The figures are evidently all portraits; the gentleman in the carriage clearly being a personage of distinction; the Amsterdam Gallery possesses a small equestrian portrait by De Keyser, which closely resembles the mounted figures in this picture. Signed with initials:

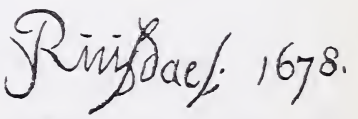
Purchased in 1887. 5 ft. 7 in. w., 3 ft. 10 in. h.

**37.** *A Wooded Landscape.*

It is thus described in Smith's Catalogue, Part 6, page 62:—

"A mountainous and well-wooded landscape, divided by a winding road on the left, on which is a man carrying a pack on his back, led by a dog, and beyond him are seen a man and a boy approaching. A pond of water covers the right, on which are three swans; the view is bounded on the side by a lofty hill well clothed with trees, whose dark umbrageous foliage is strikingly relieved by a brilliant mass of fleecy clouds."

Signed in full and dated 1678:—



Formerly in the Collection of W. Beckford at Fonthill Abbey. Purchased in 1873. 2 ft. h., 2 ft. 6 in. w.

**RUYSDAEL** (Solomon Van); born, probably at Haarlem, about 1600; buried in that city, November 1, 1670. *Dutch School.*

Solomon Ruysdael was an uncle of the greater Jakob Ruisdael. He was received into the Guild of St. Luke at Haarlem in 1623, and was Dean in 1648. He is believed to have studied under Esaias Van De Velde, and especially under

Jan van Goyen, whose style he followed with great fidelity in the early part of his career. At his best Solomon Ruysdael is a landscape painter almost of the first rank, a good colourist, with a brilliant touch, and a fine sense of atmosphere and aerial perspective. His pictures have risen considerably in value during the last few years. No. 507, described below, is an excellent example.

**27.** *View of the Town of Alkamaar in Holland, with ice, figures skating, &c.*

This town is made famous by the heroic and successful resistance of its inhabitants to the Spaniards during the Dutch War of Independence. On the right of the picture the great Church rises above the red roofs of the city; on the left and in the foreground numerous figures are sprinkled over the frozen surface of the Zuider Zee. Signed with initials :—

Purchased in Paris in 1873. 1 ft. 8 in. H., 2 ft. 10½ in. W. Panel.

**507.** *The Halt.*

An extensive landscape illumined by the setting sun. A large inn stands in the middle distance to the left of the picture, with a party of horsemen and three carriages before the door.

Signed with the painter's monogram, and date 1667, on the back of one of the carriages.

Formerly in Prince Demidoff's collection at San Donato, Florence, at the sale of which, in 1880, it was purchased by Sir Henry Barron. Bequeathed by Sir Henry Page Turner Barron, Bart., and received in the Gallery in 1901. 3 ft. 3 in. H., 4 ft. 5 in. W.

**SADLER** (William); born about 1782; died 1839. *British School.*

Practised as a painter, chiefly of small views in the neighbourhood of Dublin.

**622.** *View of the Pigeon House.*

**623.** *View of the Pigeon House.*

In Historical and Portrait Gallery.

**SAFTLEVEN** (Cornelis); born at Gorinchem about 1607; buried there June 4, 1681. *Dutch School.*

He was in all probability the pupil of his father, the elder Herman Saftleven. He lived at Rotterdam, where he was nominated chief of the Guild of St. Luke on October 18, 1667. Like other painters of Rotterdam, he was a good deal affected by the Antwerp School. His best pictures were painted between about 1640 and 1650. His brothers Herman and Abraham were also painters. Van Dyck painted his portrait, and Rubens owned eight of his pictures, into some of which he, Rubens, had introduced the figures.

**449.** *Interior with figures.*

Interior of a farm building occupied by horses, cattle, goats, &c., In one corner a man is sleeping: and in the doorway stands a young man with an angel behind him.

The picture seems to be intended to represent a scene from the book of Tobit.

Presented by Sir Walter Armstrong, in 1896. 1 ft. 8 in. H., 1 ft. 1½ in. W.

**SANZIO** (RAFFAELLO, or RAPHAEL) ; born at Urbino, April 6, 1483 ; died at Rome, on Good Friday, 6th April, 1520. *Roman School.*

The true family name of Raphael* was De' Santi or Santo, but it has always been spelled Sanzio since his time. He was the son of **Giovanni Santi,** from whom he first learned the rudiments of drawing. Giovanni, however, died in 1494, when his son was only in his twelfth year. Raphael is supposed, by Morelli and his followers, to have had early lessons from **Timoteo della Vite,** and, perhaps, to have been much influenced by Pinturicchio, but his chief master was clearly **Perugino.** In 1500, Perugino having gone to Florence, Raphael quitted Perugia for Citta di Castello, where, among other things, he finished the famous *Spozalizio*, now at Milan. The exquisite *Vision of a Knight*, now in the National Gallery, London, belongs to an earlier time, though hardly, as Morelli contends, to the years before its painter came under the influence of Perugino. Between 1500 and 1508 Raphael's time was divided between the Umbrian cities and Florence ; his exact movements, however, cannot now be followed. In 1508 he was summoned to Rome by Pope Julius II., the Holy Father's instigator in the matter being probably the architect Bramante, who was the young painter's friend and compatriot. His first important commission was the decoration of the range of Chambers in the Vatican which have ever since been known as the *Stanze di Raffaello.* In carrying out these famous decorations he formed a large school of pupils—he may in fact be said to have founded a school of art which has persisted to the present day. Among his assistants were Guilio Romano—the most famous, but, perhaps, the least artistic of them all—Giovanni da Udine, Francesco Penni, and Pierino del Vaga. With the help of these young men and others he not only carried on the painting of the *Stanze,* but completed a large number of other decorative pictures, as well as many of those famous Madonnas on which his popularity chiefly rests. After the death of his great patron, Julius II., Raphael's responsibilities increased rather than diminished. He was nominated chief architect of St. Peter's, in succession to his friend Bramante, on the latter's decease early in 1514. In 1515 he was appointed director of the excavations then going on among the ruins of Ancient Rome, and prepared an able report on the matters intrusted to him. Five years later, weakened, perhaps, by his multifarious labours, he succumbed to an attack of fever. At the time of his death he was affianced to a niece of Cardinal Bibiena, whose portrait, by his proposed son-in-law, is one of the ornaments of the great gallery of Madrid.

The work of Raphael falls sharply into three periods. In the first we find him investing the essentially quatrocentistic art of his master Perugino and his other Umbrian friends with a new charm drawn from his own freshness of imagination and readiness to give rein to his fancy. To this period belong the *Vision of a Knight* (National Gallery, London), the *Three Graces* (Chantilly), the *Coronation of the Virgin* (Vatican), the *Crucifixion* (Mrs. Ludwig Mond), and the *Sposalizio*, or *Marriage of the Virgin* (Brera). In his second period the Umbrian *naiveté* is modified by a sense of grandeur and dignity inspired by the great Florentines. The chief works of this stage in his development are the great *Madonna degli Ansidei* (National Gallery, London), which is dated 1506, and the *Madonna di S. Antonio* (Mr. Pierpont Morgan's collection). To the same period belong the *Entombment* (Borghese Gallery), the *St. Catherine of Alexandria* (National Gallery, London), and the little *St. Michaels* and *St. Georges* at Paris and St. Petersburg. His third period is marked by his emancipation from the last trace of immaturity, whether of hand or imagination, also by a certain falling off in the intense sincerity which gives to his earlier work so much of its charm. The masterpieces of this period are some of the earlier frescoes in the Vatican *Stanze*—the *Miracle of Bolsena*, the *Incendio del Borgo*, the *School of Athens*—also the *Madonna di San Sisto* (Dresden), the *Cartoons* (South Kensington Museum), and the portrait of *Baldassare Castiglione* (Louvre).

---

* Raphael's name is written in various ways. He himself wrote Raphael, and sometimes Raphaelo ; the modern Italian is Raffaelle or Raffaello, but in English Raphael seems more correct, and is the true transliteration of the ancient Hebrew name.

In these days few people would subscribe to the once accepted belief that Raphael is the greatest of painters. His individuality was not sufficiently independent, nor his conceptions profound enough, to support such a claim. On the other hand he combined judgment, taste, and energy, with genius, in proportions which will always ensure him a commanding place in the history of art.

("Life and Works of Raphael," by Crowe and Cavalcaselle, 1882. "Raphael," by Eugène Müntz, 1888.)

*Studio of Raphael :—*

**171.** *Peter and John at the Beautiful Gate—Cartoon.*

12 ft. 4 in. H., 17 ft. 9 in. W.

**172.** *Elymas the Sorcerer struck with Blindness—Cartoon.*

12 ft. 4 in H., 14 ft. 11 in. W.

These fine examples of two of the famous compositions known as the Cartoons of Raphael have been ascribed to Giulio Romano. They were found by Sir Joshua Reynolds, during his tour in the Low Countries at some town where they had lain from the time they had been used as designs for tapestry. They remained in Sir Joshua's possession until his death, and were so highly esteemed that Holloway, the engraver, is said to have finished his plates after him. They became, by purchase, the property of Mr. Nicolay, who proposed to present them to Mr. Stewart Blacker, for a National Gallery in Ireland. Subsequent to his death his intention was fulfilled by his widow.

On paper laid down upon canvas.

*After Raphael :—*

**120.** *The Transfiguration.*

This full-sized copy has been attributed to Raphael Mengs. It was purchased by the Earl of Bristol in Rome towards the end of the eighteenth century.

Purchased in 1864. 13 ft. 2 in. H., 9 ft. W.

**70.** *St. Cecilia.*

This excellent copy was painted by Domenichino, while the original was in the chapel of St. Cecilia, in the church of St. Giovanni in Monte, Bologna. The original is now in the Pinacoteca at Bologna. Passavant refers to this copy as being in the possession of Bozzotti, a goldsmith in Milan, from whom it was purchased by the late Viscount Powerscourt in 1836 ; it had been in the collection of the Count Serbelloni.

Presented by the Viscount Powerscourt, K.P., in 1866. 7 ft. 7½ in. H., 4 ft. 9 in. W.

**SARTO** (Andrea D'Agnolo) ; called Andrea del Sarto ; born at Florence, 16th July, 1486 ; died there, 22nd January, 1531.

*Florentine School.*

Andrea D'Agnolo, called Del Sarto (the son of the tailor), from his father's profession, entered the studio of Piero di Cosimo, and studied with ardour the works of Masaccio and Ghirlandajo, of Leonardo, Michelangelo, and Fra Bartolommeo. Andrea and his friend and intimate **Franciabigio,** had for some time a studio in common, and executed many works together, among them the frescoes in the cloisters of the Servi and the Scalzi, at Florence. In 1518 Andrea went to France, invited by Francis I., where honours were heaped upon him, and he was munificently rewarded for his works. A year later in obedience to a complaining summons from his wife Lucrezia Fede, he left France, solemnly

pledged to return, and intrusted by the king with a sum of money to be expended in the acquisition of objects of art. This money he wasted on his own or his wife's extravagance; and so, unable to return to France, he lived unhappily and laboured hard till 1531, when he died of the plague, abandoned by his wife and everyone else. As a painter, Andrea del Sarto was one of the most distinguished masters of the sixteenth century, but he is only to be fully studied in Florence. Besides the frescoes of the Servi and Scalzi, mentioned above, he painted the splendid series in the outer cloister of Santa Maria Annunziata, and the *Last Supper* in the refectory of S. M. dei Pazzi; as well as numerous altar-pieces which hang in the Uffizi and the Palazzo Pitti. He was the greatest colourist of the Florentine School, and with more conviction in his fancy and more spirituality in his types would justify the title given to him by his contemporaries, of *Andrea senza errore*.

("History of Painting," Woltmann and Woermann, 1887. "Andrea del Sarto," H. Guinness, 1899.)

**103.** *A Pietà and two Saints, portion of a Predella.*

This Predella contains in the centre a Pietà, with St. John supporting the head of the dead Christ, and Mary Magdalene weeping at His feet. In the right compartment St. Peter, in the left St. Apollonia. Originally six other Saints were contained in the Predella, which belonged to the family of Menichini, at Perugia.

Purchased in Rome in 1864. Pietà—8½ in. H., 1 ft. 6½ in. W. Saints—7 in. H., 7 in. W. Panel.

**104.** *A series of four of the six Saints referred to under the foregoing number, as originally belonging to the same Altar-piece in Perugia.*

The Saints represented here are St. Francis, St. Lawrence, St. Jerome, and St. Dominic. Two others, which complete the set, are in the possession of the Earl of Warwick.

Purchased in Rome in 1865.

*Ascribed to Andrea del Sarto :—*

**112.** *The Adoration of the Magi.*

This little picture was either a panel in some altar decoration, or else formed part of a domestic cabinet, such as it was the custom at the time to have ornamented by even the greatest painters.

Purchased in Rome in 1856. 3 in. H., 1 ft. 9½ in. W. Panel.

**SASSOFERATO** (Giovanni Battista Salvi, called Sassoferato); born, 11th July, 1605; died, 8th April, 1685. *Roman School.*

Born at Urbino; studied first under his father, Tarquinio Salvi, but completed his art education at Rome and Naples, where he is said to have been a pupil of **Domenichino,** but little is known with certainty as to his history, although he painted much, and his pictures are to be found in all the best Continental galleries. In his larger and more original subjects he is distinguished by a dry, cold, and staringly clear style of colouring, every part of the picture being very distinctly made out. A remarkable "Crucifixion" by him is in the church of Halfway-street, Kent. It is probably his masterpiece.

**93.** *The Madonna and Infant Saviour seated in clouds.*

This group, which is almost line for line a copy from the chief group in Marc-Antonio's engraving from Raphael's Madonna da Foligno, is an example of the master's bright dry manner.

Purchased at Milan, 1873. 3 ft. 5 in. H., 2 ft. 5½ in. W.

*After Sassoferato :—*

**83.** *Head of the Madonna.*

Copy of a well-known picture at Florence—the face half in shadow, looking out from below dark blue drapery with a sad expression ; the hands clasped.

Formerly in the Koucheleff Besborodko collection ; purchased in Paris, in 1869. 1 ft. 7 in. H., 1 ft. 2½ in. W.

**SCHALCKEN** (GODFRIED) ; born at Made, near Geertruidenberg, in 1643 ; died at The Hague, 16th November, 1706. *Dutch School.*

He was a pupil of Samuel van Hoogstraten and, perhaps, of Gerard Dow, whose style he followed. He spent most of his life at Dordrecht, though he was employed for a short time in England by William III., and after 1691 retired to the Hague, where he died. Schalcken painted scenes of every day life, mythological subjects, and portraits, generally of cabinet size. He is noted for his pictures by candlelight. The picture described below is a first rate example of his work. He formed a large number of pupils.

**476.** *The Lost Daughter Restored.*

The subject of this picture is probably taken from some book or story popular in Holland about 1670 ; a girl, carried off by gipsies in her childhood, is restored to her family and recognized by a mark or mole upon her breast. In the centre of the picture is seated the girl in coarse, peasant dress, her bosom uncovered ; an old gipsy points to the mark on her breast and her family stand wonderingly beside her ; her sister, a richly dressed Dutch lady, with outstretched arms, gazes intently into her face.

Signed, G. Schalcken.

Catalogued by Smith as "La Reconnaissance de la Bohémienne," *Catalogue Raisonné*, Part IV., p. 286. Formerly in the collection of Mr. Albert Levy. Purchased in 1898. 1 ft. 4¾ in. H., 1 ft. W. Arched Panel.

**SCHIAVONE** (ANDREA) ; born at Sebenico, Dalmatia, in 1522 ; died 1582. *Venetian School.*

His parents, who had established themselves in Venice, were very poor, and unable to place him under the direction of a good master. Andrea, however, copied some of the works of **Giorgione** and Titian ; Titian obtained leave for him to work, along with others, on the decoration of the library of St. Mark. Tintoretto, also, often assisted him in his labours. Still, it is said that he never gained much popularity, and that he died poor. He was an excellent colourist, and worked in a curiously modern spirit.

**114.** *A Sketch. A Mythological Subject.*

A young man and woman, in a landscape.

**114a.** *Idem. A Mythological Subject.*

A young man in loose, red drapery, shooting an arrow from a bow.

Purchased with the Beaucousin collection in 1859, by the Trustees of the National Gallery, London, and transferred to Dublin in 1860.

7½ in. H., 7¼ in. W.

**SHARP** (GEORGE), R.H.A. Died 1878. *British School.*

He was a well-known teacher of painting and drawing in Dublin ; was elected an Associate R.H.A. in 1842, and full Member in 1861.

**85.** *Repose.*

An old man, seated in a chair, sleeping.

Purchased in 1878. 1 ft. 8 in. H., 1 ft. 4½ in. W.

**SHEE** (Sir Martin Archer), p.r.a. ; born in Dublin, 20th December, 1769 ; died, 19th August, 1850. *British School.*

He studied at the Schools of the Royal Dublin Society, where he gained the chief medal in 1787. He went to London the following year, was introduced to Sir J. Reynolds by Edmund Burke, and entered the Royal Academy Schools in 1790. He soon took a high position as a portrait painter, which he retained for the rest of his life. He was elected A.R.A. in 1799 and R.A. in 1800, and, upon the death of Sir Thomas Lawrence in 1830, he became President. He was an accomplished and polished gentleman, and an excellent speaker.

**26.** *A Peasant Girl.*

A young girl, in red skirt and yellow bodice, sitting under a tree, her right hand raised, her elbow resting on her knee ; looking upwards. A three-quarter length figure.

Formerly in the collection of Lord de Tabley ; an etching is in the catalogue compiled by John Young in 1821. Purchased in 1875. 2 ft. 5 in. h., 2 ft. ½ in. w.

**569.** *Portrait of William Robert, 2nd Duke of Leinster.*

*Ascribed to Shee :—*

**194.** *Portrait of Lord Moira, afterwards Marquis of Hastings.*

See Historical and Portrait Gallery.

**SIGNORELLI** (Luca) ; born at Cortona about 1441 ; died there in 1523. *Umbrian School.*

The son of Egidio di Ventura Signorelli, and a pupil of Piero della Francesca. He was one of the most individual and interesting personalities in the history of early Italian art. He developed a force and virility, notably in the treatment of the human figure, that mark an epoch, and his influence can be distinctly traced in the works of Michel Angelo. His most important works are the frescoes in the Chapel of the Madonna di San Brizio in the Cathedral of Orvieto, which had been left unfinished by Fra Angelico. These frescoes, in the execution of which Signorelli was assisted by Girolamo Genga, were painted between the beginning of 1499 and the end of 1502. The main pictures are four great lunettes, representing *The Resurrection*, *Paradise*, *Hell*, and *Antichrist*. They are filled with nude men and women in all kinds of violent actions and difficult attitudes, and form the first example in modern art of an elaborate study of the human figure for its own sake. A series of fine frescoes is in the suppressed monastery of Monte Oliveto. The English National Gallery has a magnificent altarpiece by him, a "Circumcision," and other examples.

("Luca Signorelli," by Maud Cruttwell, 1899.)

**266.** *The Feast in Simon's House.*

Apparently a predella or portion of one. A composition of twenty-nine figures, about half its length occupied by a table, at one end of which Our Lord is sitting, the Madonna beside Him ; St. Mary Magdalene is standing a little behind Him and reverently touching His hair with the fingers of her right hand, while holding the pot of ointment with her left. Simon the leper is sitting in the middle of the table, the figures standing at the other end of which are looking on in apparent excitement. An opening in the background displays a distant view of country with blue sky. A first-rate example of Signorelli's best time, and in perfect condition.

Noticed by Crowe and Cavalcaselle, Vol. III., p. 31. Exhibited at the Royal Academy Winter Exhibition, 1892 ; and at the Exhibition of Works of Luca Signorelli at the Burlington Fine Arts Club in 1893. Purchased in 1887 from the collection of Graham Charles Somervell. 10 in. h., 2 ft. 10½ in. w. Panel.

*Studio of Luca Signorelli :—*

**494.** *The Flagellation.*

This picture is almost identical with the larger panel in the Brera, Milan.

Presented by the late Sir Frederic W. Burton in 1899, and received after his death in 1900. 2 ft. 6½ in. H.; 2 ft. 1½ in. W. Panel.

**SIMPSON** (JOHN); born in London in 1782; died in 1847. *British School.*

Studied in the schools of the Royal Academy. Was for many years chief assistant to Sir Thomas Lawrence, after whose death he went to Portugal, and became painter to the Queen. He returned to London, and exhibited at the Royal Academy for the last time in 1845. His best pictures are up to the usual level of his master, to whom they are frequently ascribed.

**318.** *Portrait of King William IV.*

See Historical and Portrait Gallery.

**SIRANI** (ELISABETTA); born at Bologna in 1638; died there in 1665. *Italian (Bolognese) School.*

She was the eldest daughter and pupil of Giovanni Andrea Sirani, and received a public commission when only seventeen years of age. She was a prolific artist, and has left a large number of pictures, in spite of her early death. She was poisoned by a servant.

**363.** *Mary Magdalene.*

The saint, in blue and red drapery, is seated with an open book before her, on which her left elbow rests. In her right hand she holds a skull.

Purchased at the sale of the collection of Mr. George Perkins in London in 1890. 3 ft. 10½ in. H., 2 ft. 2½ in. W.

**SLATTERY** (JOHN). Painted in Dublin between 1840 and 1860. *British School.*

**224.** *Portrait of William Carleton, the Author.*

See Historical and Portrait Gallery.

**SLAUGHTER** (STEPHEN); died in 1765. *British School.*

He practised portrait painting in Ireland between 1730 and 1750. He afterwards became keeper of the King's Pictures, and died at Kensington in 1765. At his best he was an excellent painter.

**317.** *Portrait of John Hoadly, Archbishop of Armagh.*

See Historical and Portrait Gallery.

**SLINGELAND** (PETER CORNELISZ VAN); born at Leyden, 20th October, 1640; died there, 7th November, 1691. *Dutch School.*

He was a pupil of Gerard Dow, whose extremely careful and minute finish he carried to an even greater extreme. He worked at Leyden. His genuine pictures are scarce. They are easily distinguished from other pictures of their class by the peculiar pinkish tones of the flesh.

**267.** *Full-length Portrait of a Lady.*

The lady stands upon a terrace, a small spaniel barking beside her. She wears a white satin wadded jacket over a brown skirt; lace sleeves tied with dark blue ribbons, and pearl ornaments.

Signed in full on the pedestal of a column :—

P. V. Slingeland.

Purchased at sale of the collection of C. J. Nieuwenhuys in 1886. 1 ft. 2 in. H., 11½ in. W. Panel.

**268.** *Portrait of a Man.*

A three-quarter length figure of a middle-aged man in a full-bottomed wig and black dress, with plain linen collar and cuffs ; a coat of arms in the upper corner, and inscription " Christoph Dimpfel ele a° 1674 æt. 32."

Purchased in Dublin in 1879. 9 in. H., 6¼ in. W.

**SMIBERT** (JOHN) ; born in Edinburgh about 1684 ; died at Boston, America, in 1751. *British School.*

He began life as a house painter, and afterwards studied in Sir James Thornhill's Academy in London, and spent three years in Italy. He accompanied Bishop Berkeley to America in 1729, and finally settled at Boston as a portrait painter, where he remained until the end of his life.

*After Smibert :—*

**465.** *Portrait group ; Bishop Berkeley and others.*

See Historical and Portrait Gallery.

**SMITH** (STEPHEN CATTERSON), P.R.H.A. ; born 12th March, 1806 ; died in Dublin 20th May, 1872. *British School.*

Born at Skipton in Yorkshire. He studied in the schools of the R.A. and in Paris, and came to Ireland in 1840, where he became a leading portrait painter. Was a member of the Royal Hibernian Academy, of which he became President in 1859, and, with one year's interval, retained that distinction until he resigned it in 1869.

**628.** *Portrait of the Hon. Mrs. La Touche, of Bellevue, Co. Wicklow.*

A small, nearly full-length figure of an old lady seated in a room ; her left arm resting on a table.

Purchased in 1912. 26 in. H. ; 19 in. W.

**122.** *Portrait of Himself.*

**141.** ,, *William Dargan.*

**308.** ,, *Peter Purcell.*

**309.** ,, *Sir Philip Crampton, Bart., M.D.*

**248.** ,, *the Earl of Bessborough, K.P.*

**407.** ,, *James Henthorn Todd, D.D.*

See Historical and Portrait Gallery.

**SMITH** (STEPHEN CATTERSON), Jun., R.H.A. Son of the above ; born 1849 ; died 1912.

He was a pupil of his father, on whose death in 1872 he succeeded to his connection as a portrait painter. Many persons of note in Ireland sat to him, and a number of his works are in public institutions in Dublin. He exhibited regularly in the R. H. A. from 1871 almost to the end of his life, and was elected an Associate in 1876 and a Member in 1879. For twenty years he held the post of Secretary to the Academy and was always deeply interested in its welfare. Besides portraits he exhibited landscapes, chiefly of Scottish scenery, the results of his annual visits to Scotland.

**492.** *Portrait of William J. Fitzpatrick.*

See Historical and Portrait Gallery.

**SMITH** (GEORGE) ; born at Chichester in 1714 ; died in 1776. *British School.*

His father was a baker, cooper, and Baptist minister. His works were modelled on Claude and Poussin, but such fame as they retain is chiefly due to their good fortune in having been frequently engraved by Woollett. Smith,

however, won a premium from the Society of Arts in competition with Richard Wilson. He was also a musician and poet of some talent. He is known as "Smith of Chichester."

**383.** *Landscape.*

A portion of a ruined building, standing amongst trees on the bank of a river, is seen on the left. In the middle distance a church, beyond which stretches an extensive landscape lit with the golden rays of the setting sun.

Presented by Mr. George Coffey, in 1894. 1 ft. 8 in. H., 2 ft. 1 in. W.

**SOLARIO** (ANDREA DA), also called ANDREA MILANESE; born at Solario, near Milan, about 1460; still living in 1515. *Italian (Milanese) School.*

Andrea went to Venice with his brother, Cristofano, in 1490. Nothing is known of his career before that. Three years later he returned to Milan, where he came under the influence of Leonardo da Vinci. In 1507 he was employed by Charles d'Amboise to paint frescoes in the Chapel of the Chateau Gaillon; these were destroyed during the French Revolution. His last commission was for a large *Assumption of the Virgin*, in the Pavian Certosa, which he left unfinished at his death. His style varies considerably, according to the influences under which he came. His finest work was done under the influence of Antonello da Messina, whose portraits he must have studied in Venice. Solario's best pictures are *Holy Family with St. Jerome*, in the Brera; *Ecce Homo* and a *Riposo*, in the Poldi Pezzoli Museum; the *Vierge au Coussin Vert*, the *Crucifixion*, a *Head of the Baptist*, and portrait of *Charles d'Amboise*, in the Louvre; the Pavian *Assumption*, a *Pietà* at Rossie Priory, and two fine male portraits in the English National Gallery. Mr. Arthur Kay had an interesting *Annunciation* signed and dated.

("History of Painting," Woltmann and Woermann, 1887. "Italian Painters," by Giovanni Morelli, Vol. II., 1893.)

**351.** *Portrait of an Italian Gentleman.*

Half figure, dressed in black, with a black beret. Both hands appear, the left resting on the pommel of his sword. A low parapet behind, beyond which appears an extensive landscape. In an old Italian frame.

Formerly in the collection of Sir W. Abdy, Bart. Purchased in 1893. 21½ in. H., 16½ in. W. Panel.

**SOLEMACKERS,** or SOOLMAKER (J. FRANS); born about 1635 at Antwerp; still living in 1665. *Dutch School.*

He would appear, from the nature and treatment of his subjects, to have been a pupil or follower of Nicholas Berchem; but his style is distinct and easily distinguishable from Berchem's, the colours being put on in his foregrounds and on his animals with a small lumpy touch, which is peculiar. Most of his pictures are too black in tone. The following is an unusually pleasant example of his art.

**225.** *Cattle in a Hilly Landscape.*

A fine bull, with dark brown and white coat, stands in the middle of the composition in profile, a dun cow lying on the ground before him, and another, of a gray colour, foreshortened upon which a man is leaning, stands behind, near which is a young donkey. Signed in full, with red paint, upon the cross-bar of the stile on the right:—

Purchased at the sale of the collection of Vicomte Bernard Du Bus de Gisignies at Brussels in 1882. 1 ft. 3 in. H., 1 ft. 1 in. W.

**SORGH** (HENDRICK MAERTENSZ) ; born at Rotterdam (according to Houbraken) in 1611 ; buried there 28th June, 1670. *Dutch School.*

Son of the captain of a passenger boat plying between Rotterdam and Dort. He was a pupil of Willem Buytewegh, but seems to have formed himself chiefly on the example of Adriaen Brouwer. He painted Biblical subjects, treated in a familiar way, village markets, cottage and inn interiors, and river and sea views. His works, which are fairly numerous, are very unequal in merit.

## 269. *The Breakfast.*

Two men of the middle class are sitting at a round table on which are the materials of a meal. One is evidently expressing great satisfaction with the wine, a glass of which he holds in his hand. The other, wearing a broad-leafed hat, is looking on smoking. The whole is finished with care, the painting of the various vessels and still life being specially admirable. Signed and dated 1636 :—

M. Sorgh
1636.

Engraved by H. Guttenberg, 1792. Purchased from the collection of C. J. Nieuwenhuys in 1886. 12½ in. H., 10 in. W. Panel.

**STEEN** (JAN) ; born at Leyden about 1626 ; buried at Leyden, 3rd February, 1679. *Dutch School.*

Son of a well-to-do brewer. Entered the University of Leyden as a student in November, 1646. He afterwards became the pupil of Nicolaes Knupfer, and of Jan Van Goyen, whose daughter he married. Jan Steen was one of the first members of the Guild of St. Luke, at Leyden, which was inaugurated in 1648. From 1649 until 1654 he lived at the Hague. Between 1654 and 1661 he was at Leyden ; from 1661 to 1669 at Haarlem ; and then, from 1669 to his death, again at Leyden. It is recorded that in 1657 he was the owner of a beershop at Delft, but there is nothing to show that he ever lived there. In November, 1672, he received permission from the magistrates of Leyden to keep a tavern in his own house in the Langebrug. He has left some five hundred pictures, a fact which seems inconsistent with his traditional reputation as a *viveur.*

Jan Steen excels all the masters of the Dutch School, except Rembrandt, in the range and variety of his invention, while for humour and character he is unsurpassed. He is also great as a colourist and as a master of technique. His works, however, show considerable inequality. Some equal Metzu in refinement of handling, while many are painted coarsely, and apparently with little care.

## 226. *The Village School.*

An old pedagogue is sitting at a desk inflicting punishment with a " spatter " upon the right hand of a boy, who is screwing the knuckles of his other hand into his eye. His offence has been the tearing and scribbling over of his exercise paper. Next to him at the master's desk is an ugly girl who is grinning with delight at his misfortune, and beyond her a little fellow looking on sympathetically. A tall good-looking lad in the middle of the picture seems to be repeating his lesson over to himself ; other boys are at a desk in the background.

Exhibited at the British Institution in 1818, and at the Old Masters' Exhibition at Burlington House in 1883. Formerly in the collection of G. J. Cholmondeley. Purchased in 1879. 3 ft. 7 in. H., 2 ft. 8 in. W.

**227.** *A Woman mending a Stocking.*

A woman sitting on a low chair, in profile to the right, is threading her needle; the stocking she is mending lies on her lap, and her stockingless foot rests on a *chaufpied*. A man sitting beside her resembles Jan Steen himself.

Purchased in 1875. 1 ft. ½ in. H., 10½ in. W. Panel.

**STEENWYCK**, STEINWYCK, or STEINWEYCK, the Younger (HENDRIK VAN); born at Amsterdam or possibly at Frankfort a. M. in 1580, died in London before 1649. *Flemish School.*

He was a pupil of his father, Hendrik Van Steenwyck the elder, whom he surpassed in delicacy of execution and clearness of colour. He painted architectural scenes, principally interiors of churches, where he showed great knowledge of perspective. He was fond of night effects, and frequently represented interiors lighted with flambeaux. J. Breughel, M. Van Thulden, Stalbemt, Poelenburg, and Van Bassen often painted the figures in his pictures. He came to England not later than 1629, and Van Dyck, who had a high opinion of his talent, presented him to Charles I., for whom he worked. After his death, his widow established herself in Amsterdam, and painted perspectives somewhat in his style.

**7.** *Palace of Dido.*

A group of figures occupies the foreground of an extensive terrace, while long colonnades stretch away from the spectator, and distant pleasure-grounds are seen beyond. Signed and dated.

Bequeathed to the nation by Lieut.-Colonel Ollney. Transferred from the National Gallery, London, in 1862. 1 ft. 3 in. H., 2 ft. 3 in. W. On copper.

**10.** *Interior of a Church, with Figures.*

A view of the interior of a Dutch or Flemish Church, the eye travelling into the distance beyond the rood screen, where the figure of a priest before the high altar can just be seen.

Purchased in 1888. Circular panel 6¾ in. in diameter.

**STEEVAERTS.**—See PALAMEDESZ.

**STOOP** (DIRCK, THIERRY, THEODORUS, RODRIGUEZ); born at Utrecht in 1610; died there in 1686. *Dutch School.*

He was probably the son of Willem Jansz van der Stoop, the glass painter. In 1638 he became a member of the Guild at Utrecht, and was still working there about 1651-1652. He afterwards lived and worked in Lisbon and London. He was a painter of battles, hunting scenes, views, portraits, &c.

**285.** *A Hunting Party.*

A hunting or hawking party of ladies and cavaliers starting with attendants and dogs; a warm sunny atmosphere, with early morning effect.

Purchased in 1889. 1 ft. 11 in. H., 2 ft. 4 in. W. Panel.

**STONE** (HENRY); known as OLD STONE; born at the end of the sixteenth century; died in London in 1653.

He was the son of Nicholas Stone, Master Mason to James I., and was called OLD STONE to distinguish him from his brother John. As a painter he is chiefly known by his copies after the Old Masters represented in the Gallery of Charles I. A copy of Titian's "Cornaro Family" ascribed to him, is at Hampton Court. His epitaph, "Four rare Stones are gone, The Father and three Sons, &c.," is quoted by Walpole ("Anecdotes of Painters," Vol. I., p. 247), who also says that Stone and Ferdinand Boll (*sic*) exchanged portraits with each other. But all the assertions made about Stone's work have as yet to be received with caution. See "Lely and the Stuart Portrait Painters," by C. H. Collins Baker: 1912.

*Ascribed to Stone :—*

**251.** *Portrait of King Charles I.*

See Historical and Portrait Gallery.

**STOPPELAER** (CHARLES).

Was painting portraits in Dublin from 1703 to 1738, when he went to London. A portrait of Joe Miller as Teague in "The Committee," painted in 1738, was engraved in mezzotint by Andrew Miller.

**646.** *Portrait of a Man.*

Half-length in bluish grey coat. Signed and dated—"C. Stoppelaer. Londini Pinx, 1745."

Purchased in 1913. 30 by 24½ inches.

**STORCK** (ABRAHAM) ; born at Amsterdam about 1630 ; died there about 1710. *Dutch School.*

A painter of Dutch and Italian seaports and interiors of towns. He was one of the most successful followers of Van de Velde and Bakhuysen. Very little is known of his life. He had a brother, Jan, who painted more or less in his manner.

**228.** *Entrance to a Dutch Harbour.*

A timber pier occupies the foreground and runs into the middle distance. Ships are taking refuge from a storm which seems to be rising. Various figures in the foreground are being blown about by the wind. A very good example of the artist's work.

Signed fully on the woodwork of the pier :—

A StorcK Fec 14

Presented by Henry, Earl of Portarlington, K.P., in 1878. 1 ft. 4½ in. H., 2 ft. 9¾ in. W.

**STOTHARD** (THOMAS) ; born in London in 1755 ; died 27th April, 1834. *British School.*

Stothard was the son of a publican in Longacre, London. He went to school at his father's native place, Sutton, near Tadcaster, Yorks, and afterwards at Ilford, Essex. His art training began in the workshop of a designer of figured silks, from which he developed into a book illustrator. He also designed for the great silversmiths, Rundell and Bridge. In 1778 he became a student of the Royal Academy, and a constant exhibitor. In 1791 he was elected A.R.A. and in 1794, R.A. In 1812 he became librarian to the Academy, a post he held until his death. Stothard was essentially a conventional painter, but nevertheless he had originality and elegance. His pictures are not numerous. The most important is the large allegory of *Intemperance*, on the staircase at Burghley House, Northamptonshire. His book illustrations are very numerous, the best known, perhaps, being those for Rogers' "Italy."

("Life of Stothard," by Mrs. Bray.)

**536.** *War.*

A finished sketch for one of the wall pictures at Burghley House. A composition of great spirit, based on the famous cartoon of Leonardo da Vinci, the "*Fight for the Standard.*"

Purchased in 1902. 1 ft. 10½ in. H., 2 ft. 1½ in. W.

**STUART** (GILBERT CHARLES) ; born at Narragansett, Rhode Island, U.S.A., in 1756 ; died at Boston in 1828. *British School.*

Having studied under Cosmo Alexander he came to England in 1772. He worked for some time under his fellow countryman, Benjamin West, and soon acquired a reputation as a portrait painter, many of the notable men of the day sitting to him. He came over to Ireland in 1789, when his talents at once

secured him a large practice, eclipsing that of Robert Home, who was, until his arrival, the fashionable portrait painter in Dublin. Amongst those whose portraits he painted were Lord Fitzgibbon, Henry Grattan, John Foster, the Duke of Leinster, Wm. Burton Conyngham, John Beresford, Lord Pery, &c. He returned to America in 1793, and continued his profession there until his death. His masterpiece is probably the full-length portrait of a Mr. Grant skating, in the possession of Mr. Ch. Pelham-Clinton, at Moor Court, Gloucestershire.

**562.** *Portrait of Wm. Burton Conyngham.*

**499.** *Portrait of Robert Shaw.*

See Historical and Portrait Gallery.

**SUESS** (HANS), called HANS VON KULMBACH; born at Culmbach, or Kulmbach, Franconia, about 1476; died between 29 September and 3 December, 1522. *German School.*

Erroneously called Fuss and Feuss. He was a scholar of Jacopo de' Barbari, and afterwards a follower, perhaps an assistant, of Dürer. Sketches by Dürer exist from which Hans painted. The most important works by the latter are a triptych in St. Sebald's Church, Nuremberg, and an "*Adoration of the Kings*" in the Berlin Gallery. Between 1514 and 1516 he was at work in Cracow.

**371.** *Portrait of a German Lady.*

Half-length, wearing a black dress open in front to show red bodice; both cut low, over a high white chemisette. On her head she wears a high turban-shaped white cap. Her hands are clasped in front; several jewelled rings are on her fingers.

Signed with his Monogram, and dated 1515.

Purchased in 1892, at the sale of the Magniac collection. 15¾ in. H., 12 in. W. Panel.

**SUSTERMANS,** or SUTTERMANS (JUSTUS); born at Antwerp, in 1597; died, 23 April, 1681. *Flemish School.*

He was the scholar of Willem de Vos in Antwerp, and worked with Frans Pourbus the younger, in Paris. In 1620 he established himself in Florence, and entered the service of the Grand Duke Cosmo II., and of his successors, Ferdinand II. and Cosmo III. He received a yearly salary of 25 scudi, besides apartments and maintenance in the palace, and payment for all his pictures. In 1624 Sustermans was invited to Vienna to paint portraits of the Imperial family; and in 1627 he visited Rome, and painted the portrait of Pope Urban VIII., who presented him with the Cross of Malta. In 1638 he received the great picture of "The Horrors of War," as a present from Rubens; and in 1641 he exchanged portraits with Vandyck. He painted Pope Innocent X., in 1645; and in 1649 he accompanied Cardinal Giovanni Carlo de' Medici to Spain, in the suite of the Queen of Philip IV. Among his many distinguished sitters were Galileo and Viviani the mathematician. Sustermans was three times married, and left a considerable fortune at his death, comprising an extensive collection of pictures and other works of art, including the large picture by Rubens above mentioned, now in the Pitti Palace, Florence, in which collection there are many of his own pictures. His pictures are numerous in Rome also, especially in the Palazzo Corsini.

**54.** *Portraits of Ferdinando II., Duke of Tuscany, and his wife, Vittoria della Rovere.*

Three-quarter lengths, life size.

This picture was formerly attributed to Velazquez.

Engraved by W. Holl, for Jones's National Gallery; and by H. F. Rose for Young's Catalogue of the Angerstein Collection, in 1823.

From the Angerstein collection, with which it was purchased for the nation in 1824.

Transferred from the National Gallery, London. 5 ft. 3 in. H., 4 ft. 10 in. W.

**SWINTON** (James Rannie); born 11th April, 1816; died 18th December, 1888. *British School.*

Younger son of John Swinton, of Kimmerghame, Co. Berwick. He first exhibited at the R. A. in 1844, and for many years was a fashionable portrait painter. Numbers of his crayon portraits of the celebrities and beauties of his time have been engraved. He married the Hon. Blanche de Ros, daughter of Lord de Ros.

**331.** *Portrait of Lady Claude Hamilton.*

Elizabeth Emma, second daughter of the third Earl of Carysfort. She married, in 1844, Lord Claude Hamilton, brother of James, 2nd Marquis and 1st Duke of Abercorn. She died in 1900.

Full length, standing; life size, in black and white dress with black lace mantle or scarf. She rests her left hand on the back of a chair on which lies a small spaniel. Red curtain background.

Exhibited at the Royal Academy in 1860. Presented by the Hon. Mrs. Swinton in 1893. 7 ft. 3½ in. h., 4 ft. 3½ in. w.

**TENIERS** (David), the Younger; baptized at Antwerp, 15th December, 1610; died at Brussels 25th April, 1690, and was buried at Perck, between Mechlin and Antwerp. *Flemish School.*

He was pupil of his father, David the Elder; was influenced, at least, by Adriaen Brouwer, and by Rubens. His first wife was Anne Brueghel, daughter of "Velvet" Brueghel, to whom Rubens stood in the relation of master and guardian. At first he was not successful, and the works of inferior artists were preferred to his. Fortune, however, soon favoured him, and in the end few artists have enjoyed greater popularity. Archduke Leopold was his first patron; he named him court painter, chamberlain, and curator of his picture gallery, and sent many of his works to the several courts of Europe, whereby his reputation was extended. The King of Spain admired his pictures so much that he constructed a gallery for their reception. Queen Christina of Sweden acquired some of his works at high prices, sending him, besides, her own portrait, and a chain of gold, and Don Juan of Austria was his pupil and friend. Such was the demand for the works of Teniers that, although he painted with marvellous rapidity, often commencing and finishing a picture in one day, he could not meet the demands of clients and patrons. He acquired a considerable fortune, and built a chateau in the village of Perck, where he was visited by the noblest and most distinguished men in literature, science and art. Although Teniers occasionally painted on a large scale, it was in compositions of cabinet size that he excelled. His village fetes, landscapes, smoking booths, card-players, guard-rooms, and chemists' shops and laboratories, silvery in tone and touched with a light and vivid pencil, exhibit great power and originality. He translated other masters into his own language with great effect, and painted a series of 120 copies of the pictures in the Archduke Leopold's Gallery at Brussels, of which he was curator. These were engraved and published in a folio volume, known as the "Teniers Gallery." The whole series, with a few exceptions, afterwards formed part of the Blenheim collection. Four of these are described below. The greater part of the originals are now in the Vienna Gallery. At least one life-size portrait by him is known.

**23.** *Hustle Cup.*

A man seated at a table shuffles a hat in which coins are placed, while others interested in the game look on. The principal figure sits without his coat, in his shirt sleeves; other figures are represented round the fireplace in the background smoking.

Signed, D. Teniers.

Formerly in the collection of Viscount Harberton, Rathangan House, Co. Kildare, and purchased at the sale of that collection, in London, in 1864. 9 in. h., 1 ft. 1 in. w. Panel.

**41.** *Peasants Merrymaking.*

[In the large landscape by LUCAS VAN UDEN.]

The figures are put in with the greatest spirit and freedom. The chief couple, who are dancing a kind of jig, have extraordinary life, while the old fellow on the right inviting the milkmaid to dance, and her figure and brass milk can, show great brilliancy of touch. The old gray-bearded piper, who, from the frequent portraits of him to be found in Teniers' pictures of his own family and chateau, was probably a retainer, is standing making music for the dancers, of whom an eager couple are running down the hill towards him; a woman privately occupied in the background. Signed, near the foot of the woman dancing, with the monogram :—

**288.** *A Male Portrait, after a portrait by Titian in the Vienna Gallery.*

A half-length figure, with long, dark beard, wearing a brown furred gown; his right hand holding an open letter, the thumb of the other resting in his girdle, a ring on the forefinger.

Engraved in the Teniers Gallery by L. Vorsterman, jun. 6½ in. H., 4¾ in. W. Panel.

**289.** *A Male Portrait, after Titian.*

A half-length figure, with dark brown hair and short beard, in a gray satin dress, with slashed sleeves, his left hand holding the grayish white fur trimming of his robe on the opposite side.

Engraved in the Teniers Gallery by J. Trojen. 6½ in. H., 4¾ in. W. Panel.

**290.** *Salvator Mundi, after Palma Giovine.*

Our Lord, half-figure, resting his left hand on a globe, the right raised in the act of blessing.

Engraved for the Teniers Gallery by J. Trojen. These three copies were purchased at the Blenheim sale in 1886. 9 in. H., 6½ in. W. Panel.

**390.** *Landscape with figures: a pasticcio upon Giorgione's Three Philosophers at Vienna.*

In the foreground, to the left, one seated and two standing figures; trees, rocks, and in the distance, a town. Originally a *copy* from Giorgione, whose figures may be discerned beneath those superimposed upon them by Teniers.

Engraved by J. Trojen in the Teniers Gallery. From the Blenheim Palace Collection. Purchased in 1894. 8¼ in. H., 1 ft. W. Panel.

**441.** *The Resurrection, after Bassano.*

Christ rising from the tomb round which are grouped the soldiers on guard in various attitudes of terror and astonishment.

Engraved in the Teniers Gallery by Van Kessel. Purchased in 1896. 12 in. H., 8 in. W. Panel.

**334.** *Interior of a Farm House.*

On the right are tubs and various other utensils heaped together. On the left three peasants, one of whom is taking eggs from a hen's nest in an arched recess.

An example of the painter's early style.

Purchased in 1893. 1 ft. 7½ in. H., 2 ft. 2 in. W. Panel.

**TERBORCH** or **TERBURG** (GERARD); born at Zwolle in Oberyssel, probably in 1617; died at Deventer, 8th December, 1681. *Dutch School.*

His correct surname was Borch, Gerard ter Borch. He was the son of Geert ter Borch, a gentleman who apparently practised art only as an amateur, but was the father of a family of artists, of whom Gerard was the eldest. He studied in his native place, and afterwards under Pieter Molyn, at Haarlem, where he was admitted to the Guild of St. Luke in 1635. He travelled through the chief countries of Europe, including England, and had the opportunity of studying the works of his greatest predecessors of various schools. On his return to Holland he worked for a time at Amsterdam, where he came under the influence of Rembrandt. He developed a style quite his own, characterized by excellent drawing, fine mellow colouring, marvellous finish, and perfect fidelity to nature. Unlike so many of his contemporaries, he generally selected for his subjects simple scenes in the every-day life of the more refined classes—groups of two or more figures, playing cards, quietly flirting, making music, and the like. The costumes both of the men and women are almost always rich and beautiful. He may be pronounced the first complete master of such subjects, in which he has never yet been surpassed. His small portraits are also among the best things of their class produced by the Dutch School.

("*Studien zur Geschichte der Holländischen Malerei*," by Dr. Wilhelm Bode, 1883.)

**270.** *Portrait of Herr Hendricksen, of Zwolle.*

A life-sized portrait, head and shoulders, showing one hand, in an oval of feigned sculpture. A young man with fresh complexion, clear light gray eyes, nose slightly turned up, sharply cut and full red lips, receding chin, and long brown hair—a face frequently met with in Terburg's most famous pictures. The dress is that of a lawyer or doctor, black velvet and cloth, with fine white linen at neck and wrists. The following Dutch inscription exists on the back of the canvas, with a note stating that it was copied from the original canvas, before the picture was lined :—

Van G. Terburg aan de jonk Heer Hendricksen Van Zwolle als eene kleene gedenknis voor zyn geduldise goedheid zyjn beste model.

Translated thus :—

From G. Terburg to the young Heer Hendricksen of Zwolle as a slight memento of the patient goodness of his best model.

Purchased in 1886. 2 ft. 9 in. H., 2 ft. 2 in. W.

**THOMPSON** (THOMAS CLEMENT), R.H.A.; born about 1780; died 1857. *British School.*

A portrait painter, practising in Dublin early in the last century, and one of the Foundation Members of the Royal Hibernian Academy. He began to exhibit in the Royal Academy, London, while still a resident of Dublin, but later settled in the former city, where his pictures continued to be exhibited up to 1842. A large picture by him of the landing of King George IV., at Kingstown, belongs to the Royal Dublin Society, and another of the same subject is at Slane Castle.

**575.** *Portrait of Himself.*

**229.** ,, *Dr. Troy, R. C. Archbishop of Dublin.*

**320.** ,, *Michael Banim.*

**604.** ,, *Miss O'Neill.*

See Historical and Portrait Gallery.

**TIEPOLO** (Giovanni Battista); born at Venice, March 5th, 1692; died at Madrid, April 25, 1769. *Italian (Venetian) School.*

Tiepolo's first master was Gregorio Lazzarini, but his style was formed chiefly under the influence of the works of Paolo Veronese. From about 1712 to 1740 he was employed in Venice. He then painted successively in Milan and Würtzburg. In 1753 he was back in Venice, but in 1761 travelled to Madrid to paint frescoes in the Royal Palace for Charles III. In Madrid he died. He was assisted by his two sons, Giovanni Domenico and Lorenzo. His most importans works are a "Finding of Moses," in the Scottish National Gallery, the frescoes in the Palazzo Labia, at Venice, those at Würtzburg, and a ceiling in the palace at Madrid. His easel pictures are sometimes even finer, and show that, had he been born at a more favourable period, he might have equalled the greatest masters of Venice.

**353.** *An Allegory of the Incarnation, sometimes called "The Predestination of Mary," and "Litany of the Virgin."*

An Allegorical composition of a class popular in Italy before the subject of the Immaculate Conception superseded it. God the Father, with outstretched arms, is seated in the clouds surrounded by angels, while before Him kneels the Blessed Virgin. Below is a globe, the serpent with an apple in its mouth, and an uprooted Palm tree. An obelisk in the background repeats the form of the ray of light descending from the symbolic Dove. *See* "Legends of the Madonna," by Mrs. Jameson. (Ed. of 1890, p. 51.)

Purchased in 1891. 1 ft. 11 in. H., 1 ft. 5½ in. W. Panel.

*School of Tiepolo:—*

**467.** *Bathsheba.*

Bathsheba, nude, except for some light drapery thrown loosely round her, reclines before a mirror held by a female attendant. At her side is a black page. On the roof of a building in the background the figure of King David can be seen.

Presented by Mr. John Orpin, in 1897. 4 ft. 1 in. H., 3 ft. 3 in. W.

**TINTORETTO** (Jacopo Robusti, called); born at Venice, in 1519; died 31st May, 1594. *Venetian School.*

Jacopo Robusti, called Il Tintoretto, "The Little Dyer," from his father's profession. He entered the studio of Titian when very young, but was soon dismissed from it for reasons which have never been satisfactorily explained. He never ceased, however, to preserve a great admiration for his early master, as a colourist; and he inscribed on the walls of his poor and inconvenient studio the words: "The drawing of Michel Angelo, the colour of Titian," as the motto of an ambitious artist. Gifted with a prodigious facility of invention and execution, and so disinterested as to give gratuitous aid to his companions, he soon acquired a reputation only surpassed by that of Titian. As a portrait painter he may, perhaps, be placed next to Titian. No painter was ever more entirely devoted to his art. He left a son, Domenico Robusti, also a painter; and his daughter, Marietta, was so excellent a portrait painter, that both the Emperor Maximilian and King Philip II. of Spain invited her to visit their courts; but her father could not consent to part with her. She unfortunately died while quite young. Paolo Franceschi, Odoardo Fialetti, and Martin de Vos, of Antwerp (who often painted the landscapes in his pictures), were amongst Tintoretto's chief pupils.

**90.** *Portrait of a Venetian Gentleman.*

He wears a loose black silk robe, with deep brown fur lining; he leans upon a table, and looks out upon the spectator. Inscribed, "1555. Ætatis 29."

Exhibited at the Old Masters' Exhibition at Burlington House in 1882. Purchased in 1866. 3 ft. 9½ in. H., 2 ft. 7½ in. W.

**TITIAN; TIZIANO;** see **VECELLIO.**

**TREVOR** (HELEN MABEL); born in Co. Down, 20th December, 1831; died in Paris, 3rd April, 1900. *British School.*

She was the eldest daughter of Edward Hill Trevor, Esq., of Lisnagead, near Loughbrickland, where she was born. From her childhood she showed a bent for art, but had no teaching until after her father's death, when she became a student at the Royal Academy. She remained there four years, and then went to Paris, where she studied under Carolus Duran and Henner. About 1883 she went to Italy and remained there six years, returning to Paris in 1889. For ten years she was a regular exhibitor at the Salon and other exhibitions in France, and occasionally at the Royal Academy and Royal Hibernian Academy. She died suddenly of heart disease in her studio, 55, Rue du Cherche Midi, Paris.

**500.** *The Fisherman's Mother.*

A three-quarter length figure of an old Breton woman, seated, leaning on a stick, and fronting the spectator.

Bequeathed by the artist, and received in the Gallery in 1900. 2 ft. 1½ in. H., 1 ft. 8¾ in. W.

**501.** *Interior of a Breton Cottage.*

An old peasant woman seated in the kitchen of a cottage, engaged in peeling potatoes or apples.

Exhibited at the Paris Salon (*mention honorable*) and at the R.H.A. Bequeathed by the artist, and received in the Gallery in 1900. 2 ft. 1 in. H., 1 ft. 6 in. W.

**502.** *Portrait of the Artist.*

See Historical and Portrait Gallery.

**TROOST** (CORNELIS); born in Amsterdam, 8th October, 1697; died there, 7th March, 1750. *Dutch School.*

Troost studied under Arnout van Boonen. He belongs to the decadence of the Dutch School, and, so far as merit goes, may be called its Longhi. He has also been compared, with less justice, to Hogarth. His oil pictures are very scarce, but many works executed by him in a mixture of pastel and water colour are extant. Of these seventeen are in the Hague Museum.

**497.** *The Dilettanti.*

Interior of a richly decorated room, with two figures seated at a table. One, a young man, in embroidered red coat, is playing a flute and is listened to approvingly by an elder man. Portraits, probably, of a father and son.

Purchased in 1900. 2 ft. 2 in. H., 1 ft. 10¼ in. W., or Panel.

**TUDOR** (JOSEPH), died 1759.

Was the principal landscape painter in Dublin in the first half of the 18th century. He is remembered by the six Views of Dublin engraved after pictures by him. He also painted scenery for Smock Alley Theatre in 1739.

**597.** *The Bay of Dublin, with View of the North Wall House.*

See Historical and Portrait Gallery.

**TURNER** (Joseph Mallord William), R.A.; born 23rd April, 1775; died 19th December, 1851. *British School.*

This great landscape painter was born amid the unpromising surroundings of Maiden Lane, Covent Garden, where his father kept a barber's shop. Fortunately, he had relations living in the country, in visiting whom he early became familiar with some of the characteristic aspects of English scenery. He acquired a habit of sketching at an early age. His first professional employment was as assistant to architects, and as maker of topographical drawings. He became a student of the Royal Academy in 1789, and there, as in the country, spent many years in close, careful, and unremitting study of nature, thus laying the foundation of his future greatness. His earlier exhibited pictures are generally of simple English scenes, often of towns and cities, which, if somewhat prosaic in treatment, are distinguished by accuracy of drawing, and good aerial perspective. Later he began to show his sensibility to the more subtle and transient effects of light and shade, cloud and sun, and gradually gave full play to the most original and imaginative treatment of the effects of nature in its grandest aspects, and to his splendid powers as a colourist. In his declining years his style became looser, more sketchy, and occasionally erratic, always, however, bearing the stamp of his immense genius.

It is in his later water colour drawings that perhaps his gifts as a poet and colourist are to be found in the fullest perfection. Fortunately, many of these, notably the collection bequeathed to this Gallery by Mr. Henry Vaughan, are preserved in absolute perfection, while so many of his oil pictures are already in a state of decay.

("J. M. W. Turner, R.A.," by P. G. Hamerton, 1879. "Turner," by Cosmo Monkhouse, 1882; *ditto*, by Sir Walter Armstrong, 1902. "Life and Work of J. M. W. Turner, R.A.," by C. A. Swinburne, 1902. "Liber Studiorum," by W. G. Rawlinson, 1878. "Notes on *ditto*," by Stopford A. Brooke, 1885.)

## 230. *The Opening of the Walhalla.*

The Walhalla, a temple built on the banks of the Danube, some miles from Ratisbon, by King Ludwig I. of Bavaria, in honour of the great men of German birth, was opened by the King in 1842. This picture was sent as a gift from Turner to King Ludwig, but returned by His Majesty as incomprehensible.

Painted in 1843, and exhibited at the R. A. Engraved by Charles Cousen, in the *Art Journal*, 1860. 3 ft. 6½ in. H., 6 ft. 5½ in. W. Panel.

## 231. *Lake Avernus; The Fates and the Golden Bough.*

Lake Avernus, at Cumæ, near Naples, was supposed to be the overflowing of Acheron, the river of the infernal regions. "The Golden Bough" was a branch of the tree of Proserpine, which, when plucked by mortals, by favour of the Fates, enabled them to visit those regions and return from them with impunity. Mount Vesuvius and the Bay of Baiæ are seen in the distance.

Painted in 1834, and exhibited in R. A. Engraved by J. T. Willmore, A.R.A., and by T. A. Prior. 3 ft. 5½ in. H., 5 ft. 4½ in. W.

## 232. *Richmond Bridge, on the Thames.*

The Bridge appears in the middle distance. In the foreground are trees and a group of three women by the river side.

Painted about 1818. 2 ft. 11½ in. H., 3 ft. 11½ in. W.

## 233. *The Departure of Regulus.*

The Tiber is seen covered with ships and boats, and its banks crowded with people assembled to witness the departure of the Roman General, Regulus, voluntarily returning into captivity at Carthage, according to his promise. The rays of the evening sun stream up the river to the foreground, bathing the whole scene in a flood of golden

light. Ruskin severely criticizes this picture as "very disgraceful to Turner," and finds fault with "the confusion of the radiation of light from the sun with its reflection."

Painted in Rome in 1829; exhibited at the British Institution in 1837. Engraved by D. Wilson, and by S. Bradshaw. 3 ft. H., 4 ft. W.

**234.** *The Church of Sta. Maria della Salute, Venice.*

The church appears dimly in the distance. In the foreground the Canal of the Giudecca and boats crowded with figures.

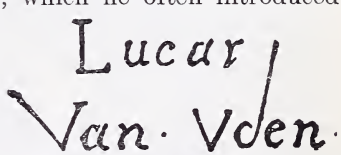
Painted in 1844, and exhibited in the Royal Academy. All transferred from the National Gallery, London, in 1844. Nos. 230, 232, 233, and 234 having been bequeathed by the Painter, and No. 231 by Mr. R. Vernon. 2 ft. H., 3 ft. W.

**UDEN** (LUCAS VAN); born at Antwerp in 1595; died about 1672 or 1673. *Flemish School.*

He was the son of a painter of little repute, who gave him his first teaching. His works attracted the attention of Rubens, who frequently employed him to paint backgrounds in his pictures, and in return often put figures into Van Uden's landscapes, as did also Teniers, Jordaens, and others. His early style seems to be founded upon Velvet Brueghel, but he seems to have developed more breadth and strength of handling under the influence of Rubens, to whom some of his pictures have been attributed.

**41.** *An extensive Wooded Landscape, with Peasants Dancing.*

The combined work of Van Uden and Teniers, and signed by both, this picture gives a good idea of their characteristic qualities. The scene is probably in the neighbourhood of Perck, a village between Antwerp and Mechlin, the house in the distance resembling the chateau Teniers built there for himself, which he often introduced into his pictures. Signed in full:




[*See, also, under* TENIERS.]

Exhibited at the Old Masters' Exhibition at the Royal Academy in 1886. Purchased in 1874. 4 ft. H., 7 ft. W.

**VADDER** (LOUIS DE); flourished in the 17th century. *Flemish School.*

The facts of this painter's life are at present in a state of confusion. It is clear, from his work, that he belongs to the following of Rubens, and that he must have painted between about 1610 and 1650. Immerzeel dates his birth in 1560, Kramm his death in 1623, both of which seem much too early. Siret says that he found a record of de Vadder's reception into the Brussels guild in 1628, which is a very probable date. His work is clever and free, and not at all that of a precursor. He signed his pictures with a peculiar monogram made up of L.D.V. He was an etcher.

**271.** *Village Landscape with Figures and Cattle.*

A group of cottages amongst trees on the margin of a small sheet of water. In the foreground a road with figures and cattle.

11¾ in. H., 1 ft. 2 in. W.

**272.** *Landscape; a similar scene.*

On the left two cottages stand among trees. A road winds down between high, sandy banks, and in the foreground are a horseman and several figures of peasants.

11¾ in. H., 1 ft. 2 in. W.

Both formerly in the Collections of Sir Maziere Brady and C. J. Nieuwenhuys. Purchased at the sale of the latter collection in 1886.

**VALCKENBURG** (Dirck); born 17th February, 1675; died 2nd February, 1721. *Dutch School.*

Valckenburg was born at Amsterdam. He worked under various masters, among them Jan Weenix. He lived for a time in Surinam, and also worked in Germany, at Augsburg and Vienna. The master with whom he has most in common is Melchior Hondecoeter. He died at Amsterdam.

**625.** *Group of Poultry in a Landscape.*

In the centre a fine barn-door cock. Behind him hens; in the immediate foreground, ducks. Signed, on a tall vase on the left,

D: VALCKENBURG,

*pinxcit.*

Bequeathed in 1911, by Mr. Gumbleton, of Belgrove, Cork. 4 ft. 4 in. h., 3 ft. 3 in. w.

**VALDES-LEAL** (Juan de); born either at Cordova or Seville in 1630; died at Seville in 1691. *Spanish School.*

Practised at Cordova both as architect and painter until 1658, when he moved to Seville. His master was Antonio del Castilio, but the dominating influence of his life was Murillo. When the latter founded his academy in 1660, Valdes became its superintendent. His disposition was unamiable and intensely self-assertive, but he occupied an important position in Seville, and was mainly instrumental in founding the academy of St. Luke there, of which he afterwards became president. His chief works are in the churches of his native city.

**273.** *Our Lady of the Immaculate Conception.*

The Blessed Virgin, represented as a young girl, in white dress and blue mantle, with her hands folded across her breast and her head encircled by stars, stands supported by child angels, with a flood of golden light around her, and the moon beneath her feet, "clothed with the sun, having the moon under her feet, and on her head a crown of twelve stars." The figures of Faith and Hope occupy the right and left corners. In the background, above, appear numerous angels. "Nuestra Señora sin peccado concepida" was a favourite subject of Spanish artists of this period,—Murillo painted it many times. Candidates for admission to the Academy of Painting founded at Seville in 1660 had to declare their belief in the Immaculate Conception, which has ever been the "darling dogma of the Spanish Church."

Purchased at the sale of the collection of Mr. W. Graham in 1886. 4 ft. 4 in. h., 3 ft. 5 in. w.

**VAN DYCK**; see **DYCK.**

**VAROTARI** (Alessandro); called Il Padovanino, poet, painter, and engraver; born at Padua, 1590; died at Venice, 1650. *Venetian School.*

His father, Dario Varotari, a good Veronese painter, gave him some instruction, but died when Alessandro was a child. The boy shortly after set out for Venice, and soon began to distinguish himself, taking Titian as his particular model. He was remarkable for the grace and beauty of his women and boys, and also succeeded admirably in landscapes. His sister, Chiara, was a good portrait painter, and his son, Dario, was painter, poet, and engraver, and a physician besides.

**87.** *Artemis appearing to Œneus.*

According to Grecian mythology, it happened to Œneus (King of Calydon in Ætolia), that in a general harvest sacrifice to all the

Gods, he forgot Artemis, the Goddess of the Chase ; upon which Artemis, indignant at his neglect, denounced vengeance against him, and sent into Calydon a huge wild boar to devastate the country. The subject of the picture seems to be the appearance of the Goddess Artemis, in person before Œneus, at a feast, with threats of her vengeance for his neglect of her divinity.

Purchased in Rome in 1856. 6 ft. 5 in. H., 7 ft. 9 in. W.

**VASARI** (GIORGIO) ; born at Arezzo in 1511 ; died in 1574. *Roman School.*

In early life he had the advantage of studying under Michelangelo and Andrea Del Sarto. He was an architect as well as a painter, and was much employed in both capacities in various Italian cities. It is as a writer, however, that he is chiefly entitled to fame. His history of the most celebrated Italian painters, sculptors, and architects from the time of Cimabue to his own, although unreliable in some respects, will always be the standard work on the subject. His best known architectural design is that of the Uffizi, at Florence.

*Ascribed to Vasari:—*

**77.** *Venus and Cupid.* (From a drawing by Michelangelo.)

Venus, recumbent, turns to kiss her son, Cupid, from whom she takes an arrow. His bow and quiver are suspended from a pedestal, from which also hang two coloured masks. A vase of flowers rests upon the pedestal ; landscape and sky background. The original design of this picture was made by Michelangelo for his friend, Bartolommeo Bettini, to be executed in oil by Jacopo Carucci de Pontormo, whose work is in the Palazzo Colonna at Rome. Versions by other hands also exist.

Presented by Viscount Powerscourt in 1864. 4 ft. 5¼ in. H., 6 ft. 4 in. W. Panel.

**VECCHIA** (PIETRO DELLA), see **MUTTONI.**

**VECELLIO** (TIZIANO), called TITIAN ; born in Pieve, chief town of the ancient province of Cadore, probably in 1489 ; died at Venice, of the plague, the 27th August, 1576. *Venetian School.*

The great painter we call Titian, was born of an honourable Venetian family long settled in Cadore. At about ten years of age his father, Gregorio Vecelli, sent him to Venice, and placed him under Gentile Bellini. He also worked successively under Giovanni Bellini and Giorgione. With the latter he was associated in painting the exterior of the Fondaco de' Tedeschi. In 1511, the year of Giorgione's death, Titian painted three frescoes, still to be seen in the Scuola del Santo, at Padua. Titian succeeded to the important appointment held by Bellini from La Senseria del Fondaco de'Tedeschi, which imposed on him the duty of painting a portrait of every Doge who assumed office in his time, and secured him an annual pension of 120 crowns. In 1516 his celebrated *Assumption* raised his reputation to the highest point, though other pictures of even previous date may be classed amongst the most perfect of his works, such as *The Tribute Money*, now in the Dresden Gallery, the so called *Sacred and Profane Love*, in the Villa Borghese, the splendid *Bacchus and Ariadne* in the National Gallery, London, and its now much damaged pendants in the Museo del Prado, at Madrid. Titian had for some time been connected with the brilliant courts of Ferrara and Mantua, when at Bologna he commenced his connection with the Emperor Charles V., who loaded him with honours, and continued to employ him until his death, as did also his son Philip II. More than forty of his pictures, painted for these two monarchs, are now in the Madrid Gallery. Thenceforth his labours were amply rewarded, and his career was one long triumph. Titian ranks as the first of colourists and of portrait painters, and

his drawing, though sometimes careless, shows knowledge combined with refinement and truth. He was also great in landscape. Although his character seems to have been far from admirable, he was cherished by princes and potentates, and numbered among his friends the most illustrious personages of his time and country. He painted until his last hour; and even when dying of the plague at eighty-seven years of age, he is said to have exclaimed, that "he then only began to comprehend what painting was." His scholars and followers were numerous. He had a brother, Francesco, a son Orazio, a nephew, Marco, and a cousin, Cesare, all of whom were painters of some note; but Domenico Campagnola, Andrea Schiavone, and the German Johann Stephan von Calcar, were the most distinguished of those who may fairly be called his disciples. It used to be asserted that Titian was born in 1477, and consequently lived to the threshold of his hundredth year. Good cause for doubting this has been shown by Mr. Herbert Cook (*Nineteenth Century*, Vol. 51, 1902), and the dates here given seem more consistent, not only with the general course of development of Venetian art, but with the known facts of Titian's own career.

("Life and Times of Titian," by Crowe and Cavalcaselle, 1881.)

**84.** *The Supper at Emmaus.*

A design similar in general arrangement to the famous picture in the Louvre—and to that in Lord Yarborough's collection, which differs slightly from both—but varied in all details, the heads, especially, having a distinct character of their own, and being apparently portraits, with the exception of that of our Lord. This important picture, after having belonged to several of the patrician Galleries of Venice, became, towards 1836, the property of the Abbate Celotti, a connoisseur and writer upon art, who remarks that Titian has in this version shown himself more faithful to the text of the Evangelist than in other representations of the same subject; unfortunately the head of our Lord is the weakest part of the conception. The picture became the property of the late Prince Demidoff in 1836, and continued until 1870 to form one of the attractions of his Villa San Donato, near Florence. It was sold with the rest of his collection in that year at Paris, and was then purchased for the National Gallery of Ireland. Most of the execution seems to be from a hand other than Titian's, recalling, in parts, the methods of Jacopo Bassano.

An engraving by Rosello appears in the Gazette des Beaux Arts for 1870, p. 108.

5 ft. 4 in. H., 6 ft. 6½ in. W.

**VELAZQUEZ** (Don Diego Rodriguez da Sylva y); born at Seville, 6th June, 1599; died at Madrid, 7th August, 1660. *Spanish School.*

Velazquez was the son of Juan Rodriguez de Silva, an advocate of Portuguese extraction settled in Seville, and of his wife Geronima Velazquez. He was at first intended for his father's profession, but his bent towards art prevailing, he was placed first with **Francisco Herrera** the elder, and afterwards with **Francisco Pacheco.** He studied closely the Italian and Flemish pictures, which about this period, began to appear in Seville, and in an especial manner the works of **Ribera** and of **Luis Tristan de Toledo.** In 1622 he went to Madrid, and the next year Philip IV. attached him to his court. This king was so much charme by his talent, that he soon created him his own painter, with other appointments in the palace and about his person, fixing a sum of 1,000 ducats as his pension independently of the price of his works. Rubens, on his visit to Madrid in 1628, advised Velazquez not to confine himself to mere portrait painting, but to attempt great subjects, and to travel in Italy. Velazquez took this advice, and went to Venice in 1629, where he studied the colourists, and then to Rome, where he copied a great part of the *Last Judgment* of M. Angelo, and the *School*

*of Athens* and *Parnassus* of Raphael. He afterwards visited Naples, and returned to Madrid in 1631. Henceforward he was looked on as the first painter in Spain, remaining attached to the Court of Madrid for the rest of his life. In 1648 he was sent by Philip IV. to purchase, in Italy, objects of art for an academy which that king wished to found. It was during this journey that he painted the great portrait of Pope Innocent X., now in the Doria-Pamfili palace at Rome. He returned to Madrid, 1650. In March, 1660, he accompanied Philip IV. and his daughter Maria Teresa, the betrothed of Louis XIV., to Irun, where, on the "Isle of Pheasants," the two kings met in a pavilion designed and erected by the painter in his capacity as Aposentador Mayor, a sort of Royal Quartermaster. He died at Madrid, on his return from this journey, at the age of 64. Velazquez is the only Spanish master whose name stands in the highest rank of painters of all schools. He is excelled in masterly execution by none, and his work is remarkable for immense force, directness, simplicity, and truth. For grasp of fact, alike removed from idealism and over-literalness, he stands alone. It is lamentable to think that his court appointment claimed so much of his time as to seriously limit the amount of work he was able to accomplish. The vast majority of the pictures which bear his name outside Spain are the work of his pupils and assistants. He is only to be fully appreciated in the Madrid *Museo*, but fine examples of his power are to be seen in the English National Gallery, and in the Gallery of Vienna.

("Velazquez and his Times," by Carl Justi, 1889. "The Art of Velazquez," by R. A. M. Stevenson, 1895. "The Art of Velazquez," by Walter Armstrong, 1897. "Velazquez," by A. de Beruete, 1906.)

*After Velazquez :—*

**14.** *Portrait of the Infanta Maria Teresa of Austria. Daughter of Philip IV.*

The Infanta is represented at full length looking to the spectator ; her right hand resting on the back of a chair, in her left a handkerchief. The face, at no time very pleasing, has suffered by cleaning. This is one of many copies from a picture in the Madrid Gallery.

Purchased in Madrid in 1864. 2 ft. 10 in. H., 1 ft. 11 in. W.

**VELDE** (Willem Van de), the Younger ; baptised at Leyden, 18th December, 1633 ; died in London, 6th April, 1707. *Dutch School.*

He studied under his father and under Simon de Vlieger, but at an early age far surpassed them both. In 1674, he accompanied his father to London, where they both entered the service of King Charles II., each receiving a salary of £100 a year, which was afterwards continued by James II. This was said to be for painting sea fights. The younger Van de Velde, in his small cabinet pictures of marine subjects, reached a point of excellence that may be called unique. Nothing can exceed his exquisite finish, his delicacy of touch, or his happy convention for sea and sky under the various aspects which moved him. Calm and sunshine seem to have been the phases of nature in which he took most delight. His pictures are generally signed, but not often dated, but it is probable that most of these small masterpieces were painted before he came to England, the subjects being mostly Dutch. He left an enormous number of drawings and studies in chalk, pencil, and pen and ink. Both father and son are buried in St. James's Church, Piccadilly, London.

**237.** *Dutch Men-of-War at Sea.*

A fleet of many vessels under sail. This picture represents an unusual aspect of the sea for the master, being neither a calm nor a storm. It looks like a disturbed sea, dark from the clouds above, with the wind rising. The storm clouds are full of motion, the large-

ness of their treatment and that of the sky generally is especially remarkable.

Signed on a spar in the corner. W.VV

Formerly in collections of the Marquis of Lansdowne and the Earl of Lichfield. Purchased at the Clewer Manor sale (Mr. Foster's Collection), in 1876. 1 ft. 4 in. H., 2 ft. W.

## 276. *An English Man-of-War firing a Salute.*

The scene is apparently on the Thames or Medway, the low banks of the river being visible in the distance. On an unusually large scale for the master.

Purchased in 1887. 7 ft. 6 in. H., 5 ft. 2 in. W.

**VERONESE** (Paolo Caliari), called Veronese; born at Verona in 1528; died 19th April, 1588. *Venetian School.*

The painter whom we call Paul Veronese was born in the Contrada di S. Paolo Campo Marzo, Verona. He was the son of a stone carver, named Caliari, and was first intended for that branch of art, but preferring painting, was placed under Antonio Badile, a Veronese painter of whom little is known. After working at Verona and at Castelfranco, he went to Venice in 1555, and spent the rest of his life there: and no one of his great predecessors or contemporaries is more characteristically Venetian than he. His works seem to be thoroughly impregnated with Venetian atmosphere and influence. His success was rapid, and the amount of work he accomplished very great, though not so enormous as the attributions in European Galleries would lead us to believe. Most of the pictures ascribed to him are by his pupils. Perhaps the best known of his own works is the vast picture of the *Marriage Feast of Cana*, now one of the glories of the Louvre. Still finer, in some ways, is the *Family of Darius*, in the English National Gallery. Paul Veronese was endowed in a high degree with all the qualities that go to make a great decorative painter. His drawing is bold and usually correct, his colouring original as well as brilliant and refined, his general effects broad and harmonious. He excelled especially in composition, having a remarkable power of grouping great numbers of figures together without confusion, and of using architecture with effect.

## 115. *Saints Philip and James the Less.*

St. Philip is standing with his left hand resting on the end of a cross which is in a horizontal position foreshortened, his right hand is on his breast, and his head is thrown back looking up to Heaven, where some angels appear in an opening in the clouds. St. James, who is painted from the model usually personating Our Lord in the pictures of Veronese, is sitting with an open book on his lap, and looking towards St. Philip. The club is on the ground near his feet. The hand of Paolo himself is to be identified in various places, especially in the head of St. Philip.

Described by Ridolfi as formerly an altar-piece at Lecce, in Apulia. Purchased in 1889. 5 ft. 8 in. H., 5 ft. 1 in. W.

**VLIET** (Hendrick Cornelisz Van); born at Delft in 1611 or 1612; buried there on 28th October, 1675. *Dutch School.*

Studied under M. Mierevelt, at Delft; painted portraits and architectural interiors. The Rijks Museum, at Amsterdam, has two of his pictures, which are scarce.

## 530. *Interior of the "New Church" at Delft.*

Interior of the "Niewe Kerk" at Delft, showing the tomb of William the Silent.

Purchased in 1901. 1 ft. 11½ in. H., 1 ft. 6 in. W. Panel.

**WARD** (JAMES), R.A.; born in 1769; died 23rd November, 1859. *British School.*

He commenced life as an engraver, but afterwards took to painting under the influence of George Morland, who was his brother-in-law. He became A.R.A. in 1807 and R.A. in 1811. Painted chiefly animals, much in the manner of Rubens, but in the course of his long life attempted most *genres*. His masterpiece, perhaps, is the picture of an Alderney bull, with a cow and calf, in the Tate Gallery, London. A most characteristic portrait of himself is in the National Portrait Gallery.

**278.** *The Cow Shed.*

A cow in profile standing in a shed with a goat near her.

Purchased in 1886. 3 ft. 1¼ in. H., 4 ft. 2 in. W.

**WATKINS** (BARTHOLOMEW COLLES), R.H.A.; born in Dublin, 10th June, 1833; died 21st November; 1891. *British School.*

An Irish landscape painter. He commenced his artistic studies at the school of the Royal Dublin Society, and devoted himself to painting Irish mountain scenery, finding his chief subjects in Connemara, in Killarney, and other parts of Kerry. He exhibited in the R.A., and was a member of the Royal Hibernian Academy, of which he was Secretary for a number of years. He died at Glenmore, co. Kerry, while on a sketching tour.

**388.** *Landscape in Connemara.*

A view taken near Kylemore; a bleak moorland scene, with high, bare hills in the background.

Purchased in 1893. 12 in. H., 20 in. W. Millboard.

**636.** *The Killaries, from Leenane.*

View of bay with herring fleet putting out; mountains in the background.

Bequest of Miss F. A. Moore, 1909. 12½ in. H., 19¾ in. W.

**WATTEAU** (ANTOINE); born 16th October, 1684; died 18th July, 1721. *French School.*

Watteau was born at Valenciennes. He was the pupil of Sérin, at Valenciennes, and of Claude Gillot. On leaving Gillot he went to live with Claude Audran, Keeper of the Palais du Luxembourg, with whom he had an opportunity of becoming thoroughly acquainted with the decorative genius of Rubens. His own very early works, so far as we know them, are military pictures "Départ de Troupe," "Halté d'Armee," &c., and imitations of Teniers. About 1712 he made the acquaintance of Crozat, and of his great collection of pictures and drawings by the Old Masters. The Venetians, especially, had a great effect on him. His second style is that of the picture described below. In 1717 he was received into the old Académie Royale, his diploma picture being the famous "Embarquement pour Cythére," now in the Louvre. About this time he developed the first symptoms of a consumptive tendency, which made him restless and difficult to live with. After keeping house for a time with Nicolas Vleughels, he migrated to England, in 1720, for much the same reason that Englishmen occasionally migrate to Boulogne. The London climate played havoc, he thought, with his health, and in 1721 he was back in Paris, living with his friend Gersaint, for whom he painted a famous signboard. Later in the same year he moved to a lodging at Nogent, near Vincennes, where, on the 18th of July, he died in the arms of his faithful Gersaint. Watteau belongs to the small band of real originators in the art of painting. His feeling was so personal, and the skill with which he expressed it so complete, that the pictures of his maturity have an individuality as great, in their modest way, as those of Rembrandt, Rubens, or Velazquez. He is to be seen at his best in the Louvre, the Hermitage, the palaces and museum at Berlin, the Scottish National Gallery, and the Wallace Collection. A fine example has lately been added to the English National Gallery.

"Antoine Watteau," by Sir Claude Phillips, 1895.

*Wedding Festivities.*

A group of some thirty figures assembled in the open air to do honour to a marriage. In the background, buildings on a steep bank; trees to the right and left. In the foreground a circle of figures, in which the bride and groom occupy central places.

Purchased with the help of a donation from the National Art Collections Fund. 19½ in. H., 26 in. W.

**WATTS** (GEORGE FREDERICK); born in London in 1817; died 1st July, 1904. *British School.*

Watts was of Welsh extraction, but was born in London. His father was a man of scientific, rather than artistic, tastes. The younger Watts studied for a few weeks in the schools of the Royal Academy, and also worked for a time in the studio of William Behnes, the sculptor. In 1837 he began to exhibit at the Royal Academy. In 1842 he won a first prize of £300 in the competition for the decoration of the new Palace of Westminster. This enabled him to visit Italy, where he had life smoothed for him by Lord Holland, who was then British Minister at the court of the Grand Duke of Tuscany. In 1846 he again won a first prize at Westminster, and was commissioned to paint a fresco in the Upper Lobby. This, like nearly all frescoes on new walls, whether in bad climates or good, has now practically disappeared. He offered to decorate *gratis* the great hall of Euston Station, but to this the Directors were unable to give their consent. His chief performance in the way of mural painting is the great wall picture in the Hall of Lincoln's Inn. In the latter half of his life, he accepted only such commissions as he required to secure him a livelihood, and devoted most of his time to painting his ideas, and to the production of the noble series of portraits of men and women of "light and leading" on which his fame will so largely depend in the future. All through life he had a gift for friendship, so that his portraits fall naturally into a series of groups corresponding to the clearly-marked circles in which he moved—the Holland group, the Prinsep group, the Ionides group, &c. Of the Ionides family he painted members of no less than five generations. His intimates, to whom he was known by an affectionate *sobriquet*, "Signor," loved and admired him deeply, and he may fairly be called the best example of the great painter living for his art and his friends that the modern world has produced. He built a gallery at Limnerslease, near Guildford, to contain a collection of his own works, for the benefit of the public. He was twice married, first to Miss Ellen Terry; secondly, after the dissolution of the first marriage, to Miss Elizabeth Fraser Tytler. He died in 1904.

**279.** *Portrait Sketch of the Hon. Mrs. Norton.*

Head, life size.

Presented by Mrs. Janet Ross in 1887. See Historical and Portrait Gallery. 1 ft. 4½ in. H., 1 ft. 1 in. W.

**WEENIX** (JAN BAPTIST); born in Amsterdam in 1621; died near Utrecht in 1660. *Dutch School.*

He studied chiefly under Abraham Bloemart and Nicolas Moeyart. Between 1642 and 1646 he was in Italy, chiefly in Rome, where he took to calling himself Giovanni Batista. From 1646 to 1649 he was at Amsterdam, after which he lived at Utrecht and at the Chateau of Ter Mey, thereby. He was a robust painter, tackling all kinds of subjects and failing in none, although he never displayed any great imaginative gifts. His son, Jan, and his nephew, Melchior d'Hondecoeter, were his pupils.

**488.** *In the Campagna.*

A child bestriding a goat; on his right, a tall, antique stone vase.

Purchased in Paris in 1899. 1 ft. 4¾ in. H., 1 ft. 1 in. W. Panel.

**511.** *The Sleeping Shepherdess.*

A young woman, in red skirt, full white sleeves and a large hat, reclines asleep beneath the ruined walls and columns of a temple. In the foreground a dog, and in the background a wine shop with figures, and a distant view of the sea. Signed.

Before 1795 this picture was in the Gallery of the reigning Dukes of Brunswick-Wolfenbuttel at Saltzthalum. Later it belonged to F. X. de Burtin and to the Vicomte Bernard du Bus de Gisignies, at whose sale at Brussels in 1882 it was purchased by Sir Henry Barron.

Bequeathed by Sir Henry Page Turner Barron, Bart., and received in the Gallery in 1901. 2 ft. $3\frac{3}{4}$ in. H., 1 ft. $11\frac{1}{4}$ in. W.

**WEENIX** (JAN), THE YOUNGER; born at Amsterdam in 1640 or 1644; died there, 20th September, 1719. *Dutch School.*

Jan Weenix was the pupil of his father Jan Baptist Weenix, who died when his son was only 20 years old. Jan, however, had even then become an accomplished painter, and his early works are easily to be confused with those of his father. From 1664 to 1668 Jan was at Utrecht; from 1702 to 1712 at Bensberg, near Cologne, in the employment of the Elector Palatine. He painted a great variety of subjects, but is chiefly famous for his pictures of dead game, with sporting accessories.

**533.** *Still Life.*

On a stone table a dead leveret and various small birds, and a hunting horn. View of mountain landscape through a window in background.

Purchased in Dublin in 1902. 2 ft. 7 in. H., 2 ft. 1 in. W.

**WELLS** (HENRY TANWORTH), R.A.; born in London in 1828; died 16th January, 1903. *British School.*

He exhibited his first work at the Royal Academy in 1846. Until 1861 he practised entirely as a miniature painter, but in that year he contributed his first work in oils to the R.A. exhibition and thenceforth obtained a good practice as a portrait painter. His best known picture, *The Princess Victoria Receiving the News of her Accession* (now in the Tate Gallery as *Victoria Regina*), was exhibited in 1880. He was elected an associate R.A. in 1866 and full member in 1870. A collection of his works was at the "Old Masters" of 1904.

**517.** *Portrait of Sir Frederic W. Burton.*

See Historical and Portrait Gallery.

**WEST** (ROBERT LUCIUS), R.H.A.; born in the last quarter of the 18th century; died in 1849. *British School.*

An Irish Artist; son of Francis Robert West, who was for many years Master of the Royal Dublin Society's School. The son succeeded the father in that post in 1809, and held it till he died. He was one of the original members of the Royal Hibernian Academy.

**418.** *Portrait of Himself.*

**466.** ,, *James Henry Brocas.*

**124.** ,, *Lord Lifford.*

After Sir Joshua Reynolds. See Historical and Portrait Gallery.

**WESTPHALIAN SCHOOL** (Early). Unknown Master.

**20.** *The Blessed Virgin and Child, with the Donor.*

The Blessed Virgin stands in a sort of niche, with the Child in her arms. He leans to the right to bless a young Monk who kneels at one side; a scroll comes from the Monk's lips, beginning, "*Miserere mei, clementissime.*" Two angels hold a crown of red and white roses over the Virgin's head.

Formerly in the Krüger Collection, at Minden. Transferred from the National Gallery of London. 3 ft. 10½ in. h., 1 ft. 8 in. w. Panel.

**WHEATLEY** (Francis), r.a.; born, 1747; died, 1801. *British School.*

Wheatley was born in London. He was educated at Shipley's drawing school and in the schools of the Royal Academy. His first important work was a ceiling at Brocket Hall, painted for Lord Melbourne in conjunction with Mortimer. After practising for a time as a portrait painter, he eloped with the wife of Gresse, also a painter, and made his way to Dublin. In Dublin he was much employed on portraits and large portrait groups, until his irregular mode of life became generally known. He then found it advisable to return to London. He was elected an A.R.A. in 1790, and an R.A. in 1791.

**374.** *Portrait of a Child with a Dog.*

A young girl dressed in white, with a pink sash and red shoes, seated under a tree. By her side a small spaniel.

Purchased in 1891. Circular, 2 ft. 3 in. diameter.

**551.** *Mary's Dream.*

Interior of a bedroom. A young woman in bed is starting up at the apparition of a young man standing by the bedside. Engraved over the above title.

Purchased in 1903. 1 ft. 5¾ in. h., 1 ft. 9½ in. w.

**125.** *The Volunteers Meeting in College-green,* **1779.**

**475.** *Review of Troops in the Phœnix Park by General Sir John Irwin.*

See Historical and Portrait Gallery.

**WILDE** (Samuel De); born in 1748; died in 1832. *British School.*

A painter who is chiefly known for his theatrical portraits, single and in groups, generally on a small scale. He exhibited in London at the Royal Academy and elsewhere from 1776 till 1832. He seems to have been a follower of Zoffany, but was very inferior to him. Many of his pictures are in the Garrick Club.

**307.** *Portrait of Charles Macklin, the Actor.*

See Historical and Portrait Gallery.

**WILKIE** (Sir David), r.a.; born at Cults, Fifeshire, in 1785. Died at sea, June 1, 1841. *British School.*

Was the son of the minister of his native place, and destined for the same profession, but his turn for art was so strongly manifested that he was sent to Edinburgh to study at the Trustees' Academy. There he stayed from 1799 to 1804. He had already painted some pictures, when in 1805 he went to London, and entered the schools of the Royal Academy where he made such progress that he painted "*The Village Politicians*" the following year, and in 1807 "*The Blind Fiddler,*" gaining fame so rapidly that in 1809 he was elected A.R.A., and in 1811 R.A. Before the age of thirty he had already produced many of his most celebrated pictures, scenes of daily life which, in design, character,

and technique, rival the best works of the Dutch School, and it is on these that his future fame is likely to rest. He modified his style, both as to subject and method of execution, later in his career, notably after a visit to Spain in 1825, where he was much impressed by the genius of Velazquez. His health broke down from overwork in 1840, when he was ordered absolute rest. He took a tour in the East, but dying on his voyage home, in the Bay of Gibraltar, was buried at sea, an event which Turner has commemorated in one of the most impressive and poetic of his later works.

("Life of Sir David Wilkie, R.A.," by Allan Cunningham, 1843.)

("Sir David Wilkie," by Lord Ronald Sutherland Gower, 1902.)

## 240. *Napoleon and Pope Pius VII. at Fontainebleau in* 1813.

The Pope is sitting at a table on Napoleon's right, with an expression of quiet firmness on his face, as he raises his left hand and declines to negotiate unless he is first restored to Rome. The Emperor stands beside him, astonished at the unlooked-for opposition.

Painted in 1836 for Mr. James Garth Marshall, of Leeds, and exhibited in the R.A. that year under the above title. It afterwards passed successively to Mr. Mendel, of Manley Hall, Manchester, and to Baron Grant, and was bought at the sale of the latter's collection in 1877.

Exhibited at the British Institution in 1842, and at Manchester in 1857. Engraved by J. H. Robinson in 1848. The engraving by J. G. Armytage in the *Wilkie Gallery* was not done directly from this picture, but from a sketch made in 1828, which was in Sir William Knighton's collection. 8 ft. H., 6 ft. 5 in. W.

## 241. *The Peep-o'-Day Boy's Cabin.*

Painted after the artist's visit to Ireland, and exhibited in the R. A. the same year as the above, under the title of *The Peep-o'-Day Boy's Cabin in the West of Ireland.* The title, however, is a misnomer, as "Peep-o'-day Boys" was the name given to a Presbyterian association in Ulster established towards the end of the eighteenth century. Cunningham, in his life of *Wilkie*, calls the picture *The White Boy's Cabin*, which would be the more correct title.

Painted for Robert Vernon in 1836. Exhibited at the British Institution in 1842. Engraved by C. W. Sharpe for the *Wilkie Gallery.* Transferred from the National Gallery, London (Vernon Collection) in 1883. 4 ft. 1 in. H., 5 ft. 8 in. W.

## 651. *Portrait of a Lady.*

Sketch in oil, probably the painter's sister.

Presented by Sir Hugh P. Lane, 1913. 14 in. H., $10\frac{3}{4}$ in. W. Panel.

**WILLEMS** (Florent); born at Liege, in 1823; died October, 1905. *Modern Belgian School.*

He lived and worked in Paris, painting mostly pictures of life in the 16th and 17th centuries which were popular. Many were engraved. He spent two years in restoring Raphael's "St. John the Baptist," now in the Louvre. The Belgian painter, Alfred Stevens, was his pupil.

The figures in the picture of the church of St. Jacques, Antwerp, by Genisson, No. 168, are by this painter.

**WILSON** (BENJAMIN); born at Leeds in 1721; died in London in 1788. *British School.*

Wilson came to London as a boy, and worked there as a clerk. With the help of Dr. Berdmore, master of the Charterhouse, he acquired some training in art; Hudson, Hogarth, Lambert, and others also helped him. It has been asserted that Zoffany also counted for something in his development, but the truth is probably the converse of this, as Zoffany was many years his junior. Wilson worked in Ireland for a year or two about 1748-1750. In 1764 he succeeded Hogarth as Sergeant-Painter to the King; in 1773 he was appointed Master-Painter to the Board of Ordnance. He was also known as an electrician and chemist, and was elected F.R.S. in 1756. He etched a few plates, and several of his portraits have been engraved in mezzotint. The picture described below is probably his masterpiece. His works are often ascribed to Zoffany.

**617.** *Portraits of Mr. and Mrs. Richardson.*

The couple stand in a park-like garden, before a classical pavilion. His left hand is on the back of a green chair, her left arm lies on his right shoulder. He wears a green coat and breeches, with a yellowish grey waistcoat; she a grey silk dress with a black silk mantle. Two feathers in her hair, rose-buds at her breast. Two dogs, a Spitz and an Italian greyhound in the foreground.

Purchased in 1910. 39¼ in. H., 49½ in. W.

**WILSON** (RICHARD), R.A.; born 1st August, 1714; died, 1782. *British School.*

Wilson's father was a clergyman, who was collated to the living of Mold, Flintshire, soon after his son's birth. This event took place at Pinegas, Montgomeryshire. In 1729 the boy was sent to London and put under Thomas Wright, a portrait painter. Wilson first devoted himself to the same branch of art, in which he soon won a considerable position for himself, painting portraits of some of the Royal princes, among others. After some years in London he visited Italy, where, influenced it is said by Zucarelli, he definitely turned his attention to landscape. He returned to England in 1755. Owing partly to the absence of any adventitious attractions from his pictures, partly to his own rather difficult character, his success was neither great not rapid, and he had at times a hard struggle with poverty. He was one of the foundation members of the Royal Academy in 1769; in 1776 he became its librarian, which post he resigned on receiving a small competence through the death of a brother. Wilson then retired to Llanberis, where he spent the short remainder of his life. In tone, composition, and truth of atmosphere, few landscape painters have equalled him.

**157.** *View near Rome.*

An extensive landscape of mountain, wood, and water. In foreground a large rock, beneath which are a group of peasants. A sunset effect. The scene is on the Tiber, near Rome.

Purchased in Dublin in 1872. 3 ft. 2½ in. H., 2 ft. 2 in. W.

**528.** *Solitude.*

A wooded landscape, with view of a cottage in the distance through the trees. In foreground to right two figures, and to left a stone pedestal with a broken statue of a lion.

This picture was engraved as "Solitude" by William Woollett and William Ellis, and published in 1778. Purchased in 1901. 3 ft. 3¾ in. H., 4 ft. 1 in. W.

**WITTE** (EMANUEL DE); born at Alkmaar in 1617; died at Amsterdam in 1692. *Dutch School.*

He studied at Delft under Evert Van Aelst. Spent his time between Alkmaar, Delft (1642-49), and Amsterdam. His church interiors are among the finest of the Dutch School, being rivalled only by those of Gerard Hoeckgeest, by whom, moreover, De Witte was strongly influenced.

**450.** *Interior of the new Church of Delft, with the Tomb of William the Silent.*

Two pillars stand out in the foreground, between which a view of the tomb in the background is obtained. Numerous figures of men and women, the former wearing their hats ; conspicuous in the foreground a gentleman, accompanied by a hound, is talking to a lady.

Signed :—

Purchased in Amsterdam in 1896. 16 in. H., 12½ in. W. Panel.

**WORSDALE** (JAMES) ; born 1692 (?) ; died in London, 1767. *British School.*

Reputed to be the natural son of Sir Godfrey Kneller, whose wife's niece he married. He went to Ireland as a young man, and there obtained a considerable amount of patronage, due perhaps, more to his social qualities than his skill as a painter. He was a friend of Richard Parsons, 1st Earl of Rosse, with whom he was concerned in establishing the Hellfire Club in Dublin. In 1741 Luke Gardiner, Master of the Revels, appointed him his Deputy. He was author of a number of songs, ballads, and dramatic pieces. He passed a happy-go-lucky sort of existence and bequeathed the following epitaph to his executors :—

Eager to get, but not to keep, the pelf ;
A friend to all mankind except himself.

**134.** *The Hellfire Club.*

See Historical and Portrait Gallery.

**WOUWERMAN** (PHILIPS) ; baptized at Haarlem, 24 May, 1619, died there 19 May, 1668. *Dutch School.*

Was the son of Paulus Joosten Wouwerman, who was his first instructor ; he also studied under Frans Hals, Pieter Verbeeck, and Jan Wynants, but was chiefly influenced by Pieter de Laer. He became one of the most individual painters of the Dutch School, attaining the same perfection in his own line of military and sporting scenes, as the younger Van de Velde in marine, or Metzu, Dow, De Hooch, Hobbema, or Terborch in the classes of subject they respectively adopted. Camp scenes, roadside life, skirmishes, stag hunts, and hawking parties, all subjects in which horses are conspicuous, seem to have had a special attraction for him. His pictures are generally on a small scale, and are wonderful for their perfect finish in every detail, and the simple truth of their action and expression, both as to men and animals. His landscapes are excellent, and his treatment of sky artistic. He belonged to the Guild of Painters of Haarlem, and was Dean of that body in 1645. Considering that he lived only fifty years, the amount of careful work he accomplished is extraordinary. Nearly all the great galleries are rich in his pictures, while that of Dresden contains between sixty and seventy excellent examples. Among his pupils we may name his brothers Pieter and Jan Wouwerman, Barend Gael (q. v.), Jacob Weier, Koort Witholt, Nicolas Ficke, Jacob Warnars, Mathias Scheyts, and Anthony de Haen ; Johannes Lingelbach, more eminent than any of these, was rather a disciple or imitator than a pupil. Philips Wouwerman occasionally painted figures in the pictures of Wynants, Jacob Ruysdael, Decker, and possibly Hobbema.

**170.** *A Halt of Cavalry.*

Cavalry resting about an extemporised canteen formed of tarpaulin stretched over rough poles, supported against the trunk of a tree, upon a branch of which a green wreath and a flagon are hung out as a sign. In the foreground a white horse is being fed by a man, while its master, an officer, is sitting on the ground beside it lighting his pipe ; another officer in a buff doublet is standing near his brown

horse, which is waiting for its turn to be fed. The back view of a trumpeter in scarlet on a foreshortened gray horse is seen on the right, and beyond him a mounted soldier is emptying a flagon at the opening of the tent. A little boy is giving water to a dog in the left foreground. In the distance are signs of a bivouac beside a river. The sky is cloudy.

Signed—

Purchased in 1887. 1 ft. H., 1 ft. 4 in. W. Panel.

**582.** *The Annunciation to the Shepherds.*

A group of shepherds round a camp fire. On the left a white horse. An angel appearing in the clouds above.

Presented by Sir Edgar Vincent, K.C.M.G., in 1907. 1 ft. 6½ in. H., 1 ft. 3¾ in. W. Panel.

**WŸCK** (JAN); born at Haarlem about 1640; died at Mortlake in 1702. *Dutch School.*

He was instructed by his father, Thomas Wijck, with whom he came to England, where he seems to have settled. He painted battles, sieges, &c. He accompanied King William III. to Ireland, and was present at the battle of the Boyne, of which engagement he painted several pictures.

**145.** *King William III. at the Siege of Namur.*

See Historical and Portrait Gallery.

**WŸCK** (THOMAS); born at Beverwijck in 1616 (?); buried at Haarlem, August 19, 1677. *Dutch School.*

Worked at Haarlem under Pieter Van Laer. Visited Italy and England. His pictures are fairly numerous, and most unequal in quality. The example here described shows him quite at his best.

**349.** *Interior of a Weaver's Cottage.*

The weaver on the right working at his loom; on the left his wife and two children. Scattered about the room are various household utensils. Two small windows of leaded glass admit the light.

Purchased in Paris in 1894. 1 ft. 3½ in. H., 1 ft. 2 in. W. Panel.

**WŸNANTS** (JAN); born at Haarlem about 1625; died, probably at Amsterdam, not sooner than 18 August, 1682. *Dutch School.*

Little is known of his life. He seems to have formed himself on the early work of Jacob Ruysdael. Before 1660 he was already settled in Amsterdam, where he combined the *métiers* of painter and innkeeper. Adrian Van de Velde is said to have been his pupil, while Philips Wouwerman, Lingelbach, and Adrian Van de Velde, painted figures in his landscapes.

**280.** *A Scene in the Neighbourhood of Haarlem, with Figures by Lingelbach.*

The spire of the great church at Haarlem appears on the horizon. A road winding into the distance, upon which are figures and cattle. An excellent example. Signed and dated

Purchased at Sir W. Knighton's sale, 1885. 8 in. H., 10 in. W.

**508.** *Ideal Landscape.*

A road, on which are several figures, winds round a slope covered with trees. Beyond is a large lake or river, with mountains in the distance; in the centre, a church with a square tower is seen among trees. A large, gnarled and broken oak stands conspicuously in the foreground to the right.

Bequeathed by Sir Henry Page Turner Barron, bart., and received in the Gallery in 1900. 3 ft. H., 3 ft. 9½ in. W.

**WYNEN** (DOMENICUS VAN), called ASCANIUS; born in Amsterdam in 1661; date of death unknown. *Dutch School.*

Studied under Doudyns, at the Hague. Spent some years in Rome, where he painted eccentric pictures of various kinds. He died in Amsterdam.

**527.** *A Fantasy.*

One of the eccentric pictures of this artist. The subject is difficult to comprehend. The Temptation of St. Anthony, with its various accompaniments, is depicted amongst other things. Presented by Mr. Arthur Kay, Glasgow, in 1901. 2 ft. 4½ in. square.

**WIJNTRANK** (D.); flourished in the middle of the 17th century, *Dutch School.*

Wijntrank or Wijntrack lived and worked in the seventeenth century partly, at any rate, at Drenthe. His pictures are very rare. Lord Powerscourt possesses a kitchen interior signed by him, and others are ascribed to him in the Hermitage and in the Louvre. He seems mostly to have been occupied in painting birds and animals in the landscapes of other artists. Some ducks in a Hobbema (No. 831) in the English National Gallery are *ascribed* to him. The picture described below is certainly by the same hand as Lord Powerscourt's "kitchen."

**29.** *Rabbits at the mouth of a Burrow.*

Three rabbits are close to the front door of their subterranean abode.

Formerly ascribed to Paul Potter. Purchased in 1874. 1 ft. 2¾ in. H., 1 ft. 6½ in. W. Panel.

**YSENBRANDT** (ADRIAAN VAN), see **IJSENBRANDT.**

**YEATS** (WILLIAM BUTLER), R.H.A. Living Artist.

**595.** *Portrait of John O'Leary.*

**ZAMPIERI** (DOMENICO), commonly called DOMENICHINO; born at Bologna, October 21, 1581; died at Naples, April 13, 1641. *Bolognese School.*

After several years of severe study at the school of Dionisius Calvaert, at Bologna, where he was acquainted with Guido, Domenichino went to Parma and Rome where he became a pupil of the Carracci. He was afterwards invited to Naples to paint the Church of San Gennaro, and was promised magnificent remuneration for it, as well as protection from the cabal of the Neaploitan painters, who, headed by Spagnoletto, had by violence driven away Annibale Carracci, Guido, and Gessi. They harrassed him in various ways, so that Domenichino at last secretly fled from Naples; but he was subsequently persuaded to return, and he again made great progress in the work. Before he could complete it, however, he died, and many believe he was poisoned. His most important and probably his best, work, is the "Last Communion of Saint Jerome," in the Gallery of the Vatican. Among his imitators, the most distinguished is **Lionello Spada,** whose works have often been attributed to Domenichino.

**70.** *Copy of the St. Cecilia of Raphael in the Gallery of Bologna.*

See under SANZIO.

Presented to the Gallery by the Viscount Powerscourt, K.P., in 1866.

**ZOFFANY or ZAUFFELY** (JOHANN); born at Regensburg about 1733; died at Kew in 1810.

Having studied in Italy for twelve years, he came to England in 1758. His first picture to attract much notice was a portrait of Lord Barrymore. He chiefly excelled in portraits of small size, generally full length, and was very successful in groups of two, three, or more, often representing scenes from the popular plays of the time, with the portraits of the leading actors and actresses. He visited Florence, where he painted an important work, and afterwards India, where he was largely employed. He was an excellent draughtsman, especially of the face, his sober colouring is harmonious, and his touch firm. Some of the best pictures ascribed to him seem, however, to be the work of Benjamin Wilson, a finer artist (q. v.).

**301.** *Portrait of Charles Macklin, Actor, in the part of Shylock.*

**539.** ,, *David Garrick.*

See Historical and Portrait Gallery.

**ZURBARAN** (FRANCISCO DE); born 7th November, 1598, at Fuente de Cantos, in Estremadura; died at Madrid, in 1662. *Spanish School.*

Zurbaran was the son of a farmer, who seems to have recognised his bent towards art at a very early age, and to have sent him to the school of Juan de Roélas in Seville. He made rapid progress, and by the time he was twenty-one had gained a sure footing as an artist in Seville, to which city he remained faithful for most of his life. About 1633 he was named *Pintor del Rey*, and in 1650, yielding to the persuasions of his friend, Velazquez, he moved to Madrid, where he spent his last twelve years. Zurbaran was an excellent painter, in a typically Spanish way, combining religious asceticism with unflinching realism. Most of his pictures are in Spain, but he is well represented in London, Paris, Munich, Berlin, Pesth, and St. Petersburg.

*Ascribed to Zurbaran :—*

**479.** *San Diego D'Alcala.*

Three-quarter length figure of a young man in Franciscan habit bearing a cross on his shoulders.

Purchased in 1864. 2 ft. 11 in. H., 2 ft. 1½ in. W.

# CATALOGUE OF DRAWINGS.

This collection contains :—(1) Original Drawings and Sketches by Masters of the Italian, Dutch, and other foreign Schools; (2) a certain number of similar drawings by British artists; (3) a series of Water Colours of the British School, showing the development of the art from the days of Paul Sandby, Rooker, Hearne, and others, down to the present time. This third series comprises the collection acquired from the late William Smith, F.S.A. In 1872 Mr. Smith presented fifty drawings to the Gallery; a gift which was supplemented by a further eighty drawings at his death in 1876. Another collection of Water Colours, about 100 in number, was bequeathed by Captain George Archibald Taylor, of Dublin, to the Irish Institution in 1855, for the National Gallery of Ireland.

In 1900 the Gallery acquired, by the bequest of Mr. Henry Vaughan, of London, an invaluable series of thirty-one drawings by J. M. W. Turner, R.A.; and in 1901 and 1904, under the wills of Miss Margaret M. Stokes and Miss Callwell, a number of drawings by George Petrie and Sir Frederick W. Burton; the collection of works by the latter artist being further supplemented by the purchase of a selection of drawings from his executor. A selection from the drawings left by the late Walter Osborne, R.H.A., was acquired in a similar manner. A collection of ten drawings, and a number of engravings, was bequeathed by Miss Eleanor Hone, of Traverslea, Kingstown, in 1912.

The remaining Drawings have been acquired at various times by gift or purchase.

**ALEXANDER** (William); b. 1767; d. 1816. *British School.*

He studied under Pars and Ibbetson. In 1792 he accompanied Lord Macartney's mission to China as draughtsman. In 1808 he was made Keeper of Prints and Drawings in the British Museum.

**2000.** *A Chinese Junk.*

Water Colour. Smith Gift.

**2001.** *Suburbs of a Chinese City.*

Water Colour. Exhibited at Manchester Art Treasures Exhibition, 1857, and at International Exhibition, 1862. Smith Gift.

**ALLINGHAM** (Helen).

**2641.** *Portrait of William Allingham.*

In Historical and Portrait Gallery.

**ALPENNY** (James S.). Early 19th Century. *British School.*

An Irish Artist.

**2002.** *Portrait of Edward Hayes.*

Water Colour. In Historical and Portrait Gallery.

**ANDRIESSEN** (JURRIAAN); B. 1742; D. 1819. *Dutch School.*

A native of Amsterdam. He painted cabinet pictures, landscapes, and portraits; also a few wall pictures in his native city.

**2003.** *Visitors in a Studio.*
Black Chalk, heightened with white. Purchased in Amsterdam in 1896.

**ATKINSON** (JOHN AUGUSTUS); B. 1775; D. after 1833. *British School.*

He was a member of the Water Colour Society, and exhibited there and at the R.A. for many years.

**2004.** *Harvesters.*
Water Colour. Exhibited at Manchester, 1857. Smith Bequest.

**AUSTIN** (SAMUEL); B. 1796; D. 1834. *British School.*

A native of Liverpool. Studied with De Wint. He was a member of the Water Colour Society, and a foundation member of the Society of British Artists in 1829.

**2005.** *View in the Scotch Highlands.*
Water Colour. Smith Bequest.

**2006.** *Dieppe Harbour.*
Water Colour. Purchased in 1895.

**BAKHUYSEN** (LUDOLF); B. 1631; D. 1708. *Dutch School.*

**2007.** *A Fresh Breeze; Dutch Men-of-War and Yacht.*
Pen and Wash. Signed, and dated 1696. Purchased at sale of collection of Miss James in 1891.

**BARBIERI** (GIOVANNI FRANCESCO), called **IL GUERCINO**; B. 1591; D. 1666. *Italian (Bolognese School).*

**2620.** *The Holy Family.*
Pen and Wash. From Sidney and Woodburn collections. Purchased in 1907.

**2622.** *The Virgin and Child.*
Red Chalk. Purchased in 1907.

**2611.** *A Legend of St. Dominic.*
Sketch for a Picture, in Red Chalk. Purchased in 1907.

**2671.** *A Girl's Head.*
In Red Chalk. Bequest of Miss Eleanor How, 1912.

**BARRET** (GEORGE), junr.; B. about 1768; D. 1842. *British School.*

**2009.** *A Classical Landscape—Sunset.*
Water Colour. Signed, and dated 1827. Smith Bequest.

**2607.** *Landscape.*
Sepia Sketch.

**2608.** *Landscape.*
Sepia Sketch. Signed, and dated 1814. Both purchased in 1907.

**BARRY** (JAMES), R.A.; B. 1741; D. 1806. *British School.*

**2609.** *Prometheus.*
Sketch for a Picture in Pen and Wash. Purchased in 1907.

**BARTOLOMMEO** (Fra) ; b. 1475 ; d. 1517. *Italian School.*

Bartolommeo di Pagholo del Fattorino, commonly known as Fra Bartolommeo, but also called Il Frate and Baccio della Porta. Was born in Florence, near the Porta di S. Pier Gattolino, whence his nickname. He was the pupil of Cosimo Rosselli, in whose studio he formed a close friendship with Mariotto Albertinelli, with whose work his own has been occasionally confounded. He ranks, in the central Italian school, as inferior only to the great leaders of art—Lionardo, Michelangelo, and Raphael.

**2444.** *Head of a Friar.*
Black Chalk and White. Purchased in 1902.

**BASSANO—see PONTE.**

**BATE** (William). *British School.*

A miniature painter who worked chiefly in enamel. He practised in Dublin for some time and exhibited down to 1819.

**2333.** *Portrait of Lord Castlereagh.*
Enamel miniature, after Sir Thomas Lawrence. Bequeathed by Lady Fitzgerald, 1896. In Historical and Portrait Gallery.

**BEGA** (Cornelis P.) ; b. 1620 ; d. 1664. *Dutch School.*

**2010.** *Study of a Man Drinking.*
Black Chalk, heightened with white.

**2011.** *A Boy Sleeping.*
Black Chalk. Both purchased in Amsterdam in 1896.

**BENTLEY** (Charles) ; b. 1808 ; d. 1854. *British School.*

A landscape and marine painter. His most frequent subjects are scenes and views on the English Coast.

**2012.** *At the Nore.*
Water Colour. Signed, and dated 1844. Taylor Bequest.

**BENTLEY** (Joseph Clayton) ; b. 1809 ; d. 1851. *British School.*

Worked chiefly as an engraver, but contributed landscapes in oil and water colour to the various London exhibitions.

**2013.** *Whitby.*
Water Colour. Taylor Bequest.

**2014.** *Berwick-on-Tweed.*
Water Colour. Taylor Bequest.

**BERCHEM** (Nicholas) ; b. 1620 ; d. 1683. *Dutch School.*

**2015.** *Cattle and Sheep in a Landscape.*
Pen and Sepia. Signed, and dated 1679. Formerly in the collection of W. Esdaile.

**BINDON** (Francis).

*Attributed to Bindon :—*

**2659.** *Portrait of Jonathan Swift.*
See Historical and Portrait Gallery.

**BOGLE** (John) ; 18th Century. *British School.*

Practised as a miniature painter in Glasgow and Edinburgh, and afterwards in London. Exhibited at the R.A. down to 1792.

**2552.** *Portrait of a Gentleman.*
Miniature on ivory. Signed with initials, and dated 1776. Purchased in Dublin in 1903.

**BOL** (FERDINAND) ; B. 1616 ; D. 1680. *Dutch School.*

A pupil of Rembrandt ; was painting in Amsterdam from 1640 or earlier. His better works are occasionally ascribed to his master.

**2018.** *The Adoration of the Kings.*
Sketch in Pen and Wash.

**BONE** (HENRY), R.A. ; B. 1755 ; D. 1834.

He at first worked at the Plymouth and Bristol China Works, but came to London in 1779, where he did enamels for watches and jewellery. Later he took to painting miniatures, and ultimately adopted enamelling, and was appointed enamel painter to the King.

**2587.** *Portrait of Richard Burke.*
Miniature on ivory. See Historical and Portrait Gallery.

**BONSIGNORI** (FRANCESCO) ; B. 1455 ; D. 1519. *Italian School.*

A follower of Andrea Mantegna. He passed most of his life at Mantua, but died at Caldiero, near Verona. He was an excellent portrait and historical painter. Vasari notices him under the name of "Monsignori." A good picture by him is in the National Gallery, London.

**2019.** *Portrait of Francesco Gonzaga, Marquess of Mantua.*
Head, life size, in Black Chalk and Wash. Formerly attributed to Lionardo da Vinci. From Cosway and Wellesley collections. Purchased in 1866.

**BORGOGNONE—See COURTOIS.**

**BOTH** (JAN) ; B. 1610 ; D. 1652. *Dutch School.*

**2020.** *A Mountainous Landscape, with figures.*
Pen and Wash.

**2021.** *Landscape.*
Pen sketch.

**2022.** *Landscape.*
Pen sketch.

**BOUCHER** (FRANÇOIS) ; B. 1703 ; D. 1770. *French School.*

A French decorative painter, whose works are now in great vogue. He was the son of a designer for embroidery, from whom he received his first teaching. He became a favourite of Madame de Pompadour, and of Louis XV., for whom he painted a large number of works. His portrait of the former, of which several replicas exist, is, perhaps, his masterpiece. The Wallace Museum has a fine collection of his works.

**2023.** *Study of an Infant.*
Chalk drawing. Purchased in 1893.

**2612.** *Design for a Ceiling Decoration.*
Pencil. Purchased in 1907.

**BRAY** (SOLOMON DE) ; B. 1597 ; D. 1664. *Dutch School.*

**2024.** *Study for a Picture.*
Black Chalk. Purchased in Amsterdam in 1896.

**BRIDGFORD** (THOMAS), R.H.A. ; B. 1812 ; D. 1878. *British School.*

A native of Dublin. Studied in London and worked there for some years, exhibiting portraits at the R.A. from 1835 to 1844. In the latter year he returned to Dublin, where he became a member of the R.H.A.

**BRIDGFORD**—*continued.*

**2025.** *Sketch Portrait of D. Maclise.*

**2026.** *do.* *W. Mulready.*

**2027.** *do.* *Sir M. A. Shee.*

In Pencil, tinted. Purchased in 1879. In Historical and Portrait Gallery.

**2691–2692–2693–2694.** *Four Portraits, unknown.*

In Pencil, tinted. Presented by Mr. J. Hargreave, Bridgford, in 1912.

**BROCAS** (HENRY, senr.) ; B. 1762 ; D. 1837.

He practised in Dublin as a landscape painter in Water colour, but was best known as an engraver. He was master in the Royal Dublin Society's School for many years.

**2643.** *Portrait of Dr. Betagh.*

In Historical and Portrait Gallery.

**BROCAS** (SAMUEL F.). Early 19th Century. *British School.*

A Dublin artist ; son of Henry Brocas, the elder. He worked both in oil and water colour. He is best known by his views of Dublin, engraved by his brother Henry.

**2440.** *View of the Four Courts, Dublin.*

Pen and Water Colour. Purchased in 1901. In Historical and Portrait Gallery.

**2576.** *View of College Green.*

Water Colour. Purchased in 1904. In Historical and Portrait Gallery.

**BROWNE** (HABLOT KNIGHT) ; known as " PHIZ ; " B. 1815 ; D. 1882. *British School.*

Chiefly known by his illustrations to Dickens' works, as well as those of Lever and Ainsworth.

**2334.** *Mountain Breezes.*

Sketch in Chalk and Colour. Presented by the Viscount de Vesci in 1887.

**BUCK** (ADAM) ; B. 1759 ; D. 1833.

A native of Cork, where for some years he had a good practice as a painter of miniatures and small water-colour portraits. In 1795 he went to London, where he passed the rest of his life. He exhibited annually at the Royal Academy. Many of his drawings of fancy subjects were engraved. He also brought out a work on " Paintings on Greek Vases," the illustrations to which were drawn and engraved by himself. His younger brother, Frederick, was also a miniature painter, and lived and practised in Cork.

**2553.** *Portrait of Admiral Plampin.*

Miniature on ivory. Signed and dated 1803. Purchased in 1904.

**2554.** *Portrait of Mrs. Plampin.*

Miniature on ivory. Signed and dated 1803. Purchased in 1904.

**2555.** *Portrait of a Lady.*

Miniature on paper. Signed and dated 1822. Presented by Mr. Hugh P. Lane in 1904.

**BULFINCH** (JOHN); an engraver and printseller in London in the 17th century. His portrait was engraved by D. Loggan.

*British School.*

**2028.** *Portrait of Oliver Cromwell.*
Indian Ink. In Historical and Portrait Gallery.

**2029.** *Portrait of Richard Talbot, Earl of Tyrconnell.*
Indian Ink. In Historical and Portrait Gallery.

**BUONAROTTI** (MICHELANGELO); B. 1475; D. 1564.

*Italian School.*

*Ascribed to Michelangelo :—*

**2677.** *A sheet of Sketches*, with the pen.

**BURINO** (ANTONIO); B. 1656; D. 1737.

*Italian (Bolognese) School.*

A native of Bologna. Many of his works are in the churches and palaces of his native city.

**2621.** *The Holy Family.*
Sketch in Black Chalk and Wash. From collection of Sir Joshua Reynolds. Purchased in 1907.

**BURNE-JONES** (SIR EDWARD), Bart.; B. 1833; D. 1900.

*British School.*

Sir Edward Burne-Jones was a native of Birmingham, where, and at Exeter College, Oxford, he was educated. At Exeter he formed a friendship with William Morris, which lasted through life, and had a decisive influence on English decorative art. As a picture painter, he took Rossetti for his guide and inspiration. During his comparatively short life he did an immense amount of work, in designs for stained glass, for tapestry, and other decorations, and in pictures. One of his best works, "King Cophetua and the Beggar Maid," is in the Tate Gallery. In 1885 he was elected A.R.A., but only sent one picture to the exhibition, and in 1893 he resigned. In 1894 he was created a baronet by Queen Victoria. He married Miss Georgina MacDonald, a sister of Lady Poynter and of Mrs. Lockwood Kipling.

**2449.** *St. Lucy : cartoon ; design for stained glass.*
5 ft. 9 in. H., 1 ft. 8 in. W.
Black Chalk. Purchased in 1902.

**2681.** *Study of two Female Figures.*
In Red and White Chalk. Signed with Initials. From the S. E. Taylor Collection. Purchased, 1912.

**BURTON** (SIR FREDERICK W.), R.H.A.; B. 1816; D. 1900.

*British School.*

**2400.** *Portrait of Himself.*
In Historical and Portrait Gallery.

**2030.** *Sketch Portrait of W. Harvey.*
In Historical and Portrait Gallery.

**2031.** *Sketch Portrait of J. M'Cullagh.*
In Historical and Portrait Gallery.

**2032.** *Sketch Portrait of T. O. Davis.*
In Historical and Portrait Gallery.

**2033.** *Sketch Portrait of J. C. Mangan.*
In Historical and Portrait Gallery.

**BURTON**—*continued.*

**2347.** *Portrait of Wm. Stokes, M.D.*
Stokes Bequest. In Historical and Portrait Gallery.

**2348.** *View from Howth towards Killiney.*
Water Colour. Stokes Bequest.

**2351.** *Portrait of Dr. George J. Allman.*
In Historical and Portrait Gallery.

**2358.** *Hellelil and Hildebrand—The Meeting on the Turret Stairs.*
Suggested by an old Danish ballad translated by Whitley Stokes and published in "Fraser's Magazine" in 1855.
3 ft. 1 in. H., 2 ft. W.
Water Colour.
Exhibited at the old Water Colour Society in 1864 and in Dublin in 1865.
Was in several collections, including that of Mr. Jn. Knowles, of Manchester, and Mr. Grant Morris. Sold at the sale of the latter's collection in 1898, and purchased by Miss M. Stokes.
Bequeathed by Miss Stokes, and received in the Gallery in 1901.

**2384.** *Sketch for the above.*
A cartoon in Black Chalk. Purchased in 1901.

**2359.** *Portrait of Miss Helen Faucit—afterwards Lady Martin—as Antigone.*
3 ft. 1 in. H., 2 ft. W.
Water Colour. Stokes Bequest.

**2360.** *Landscape, West of Ireland.*
Water Colour. Stokes Bequest.

**2365.** *Old Altar at Aranmore.*
Water Colour. Stokes Bequest.

**2385.** *Sketch for a Picture.*
Cartoon in Black Chalk.
3 ft. 3 in. H., 2 ft. 2 in. W.
Purchased in 1901.

**2387.** *A Venetian Lady.*
Water Colour; unfinished.
3 ft. 1 in. H., 2 ft. 2 in. W.
Purchased in 1901.

**2388.** *An Albanian.*
Water Colour. Purchased in 1901.

**2389.** *A Rocky Valley in the Tyrol.*
Water Colour. Purchased in 1901.

**2390.** *Interior of a Church; a Study.*
Water Colour. Purchased in 1901.

**2391.** *A Study of Yellow Drapery.*
Water Colour; done in 1853. Purchased in 1901.

**2392.** *A Study of fresh-pulled Maize.*
Water Colour; done in 1856. Purchased in 1901.

**BURTON**—*continued.*

**2393.** *A Landscape Sketch.*
Water Colour. Purchased in 1901.

**2394.** *Franconian Peasants waiting for Confession.*
Water Colour; preliminary Study for a Picture. Purchased in 1901.

**2395.** *A Bavarian Peasant Girl.*
Water Colour. Purchased in 1901.

**2396.** *A Fruit Seller.*
Water Colour. Purchased in 1901.

**2399.** *Sunset.*
Water Colour. Purchased in 1901.

**2397.** *Study of Drapery.*
Pencil. Purchased in 1901.

**2398.** *Study of Drapery.*
Pencil. Purchased in 1901.

**2517.** *Studies of Drapery.*
Black Chalk. Purchased in 1901.

**2518.** *Studies of Drapery.*
Pencil and slight Colour. Purchased in 1901.

**2519.** *Studies of Drapery.*
Pencil. Purchased in 1901.

**2520.** *Studies of Drapery.*
Pencil. Purchased in 1901.

**2521.** *Studies of Drapery.*
Purchased in 1901.

**2522.** *Studies of Draped Figures.*
Red Chalk. Purchased in 1901.

**2564.** *The Aran Fisherman's Drowned Child.*
Water Colour. Bequest of Miss Callwell, 1904.

**2565.** *Portrait of Miss Callwell .*
Water Colour. Bequest of Miss Callwell, 1904.

**2566.** *Study of a Head.*
Coloured Chalks. Bequest of Miss Callwell, 1904.

**2567.** *A Connemara Peasant Girl.*
Water Colour. Bequest of Miss Callwell, 1904.

**2568.** *Sketch on the Coast of Kerry.*
Water Colour. Bequest of Miss Callwell, 1904.

**2569.** *Paddy Conneely.*
Water Colour.
A Blind Piper, well known in County Galway. Engraved in *Irish Penny Journal* for October 3, 1840.
Bequest of Miss Callwell, 1904.

**2570.** *Sketch, looking towards Achil.*
Water Colour. Bequest of Miss Callwell, 1904.

**BURTON**—*continued.*

**2571.** *View of Upper End of Lough Corrib.*
Water Colour. Bequest of Miss Callwell, 1904.

**2572.** *In Joyce Country.*
Water Colour. Bequest of Miss Callwell, 1904.

**2583.** *Portrait of Sir Samuel Ferguson.*
Chalk drawing. Bequest of Lady Ferguson. In Historical and Portrait Gallery.

**2646.** *Portraits of Sir Samuel Ferguson and Eugene O'Curry.*
In Historical and Portrait Gallery.

**2645.** *Portrait of Diana Monsell (Mrs. Ellis).*
Water Colour. Presented by

**BYRNE** (CHARLES); B. 1757; D. (?). *British School.*

**2034.** *Portrait of Himself.*
Water Colour miniature. Purchased in 1891. In Historical and Portrait Gallery.

**CALLOW** (WILLIAM); B. 1812; D. 20th February, 1908. *British School.*

Callow began to paint at the age of 10; at sixteen he went to Paris, won a Gold Medal at the Salon, and became tutor to the Princess Clementine of Orleans. In 1838 he became a member of the Royal Society of Painters in Water colour. He died in his 96th year.

**2035.** *The Doge's Palace, Venice.*
Water Colour. Signed, and dated 1874. Presented by the Artist in 1879.

**2036.** *View of Durham.*
Water Colour. Signed, and dated 1857. Smith Bequest.

**2037.** *Landscape with view of Cathedral.*
Water Colour. Smith Bequest.

**CAMPAGNOLA** (DOMENICO); B. 1482; D. (?) *Italian School.*

A native of Padua, and a scholar of Titian, at Venice. His best works are of very high merit, especially those in the Scuola del Santo and Scuola del Carmine, Padua. His drawings greatly resemble those of Titian, with which they have often been confused.

*Ascribed to Campagnola :—*

**2038.** *A Landscape with trees and buildings along the banks of a winding river on which vessels are seen. To the left, on a rising ground, Magdalen praying.*
Pen. From the collection of Cosway, Holdich and Dr. Wellesley. Formerly ascribed to Titian. Purchased in 1866.

**CAMPBELL** (JOHN HENRY); B. 1755; D. 1828. *British School.*

Landscape painter in oil and water colour. His father, a native of Herefordshire, was a printer in Dublin. Campbell was one of the best water colour artists working in Ireland in his time. His daughter, Cecilia, also an artist, married George Nairn, A.R.H.A., a Dublin artist, successful as a painter of animals in the style of Stubbs; their daughter married Robert W. Armstrong, the originator of the Belleek Pottery, and was the designer of the floral and other decorations of the earlier and best productions of the Pottery.

**2039.** *View near Rostrevor, Co. Down.*
Water Colour. Signed. Purchased in Dublin in 1895.

**CAMPION** (GEORGE B.); B. about 1796; D. 1870.
*British School.*

A member of the institute of Water Colour Painters. His drawings were chiefly views, and many have been engraved.

**2466.** *Spanish Peasants.*
Water Colour. Signed. Taylor Bequest.

**CASANOVA** (FRANCESCO GIUSEPPE); B. 1727; D. 1802.
*Italian School.*

Casanova was born in London of Italian parents, who sent him while still young to Venice. He studied under Guardi and F. Simonini. He spent some time in Paris and Dresden, finally settling at Vienna, where he died. He painted battle pieces and landscapes.

**2619.** *Sketch of Soldiers.*
In pen and brown wash. Signed, and dated 1764. Purchased in 1907.

**CATS** (JACOB), B. 1741; D. 1799. *Dutch School.*

An excellent draughtsman, etcher, and painter; was a native of Altona. He died at Amsterdam.

**2041.** *Landscape.*
Pencil heightened with white. Purchased in Amsterdam in 1896.

**CATTERMOLE** (GEORGE); B. 1800; D. 1868. *British School.*

An able and versatile artist, whose chief work was in book illustration. His water colours are distinguished by dramatic feeling and able grouping and composition.

**2042.** *A Refectory.*
Water Colour. Signed with initials, and dated '47. Exhibited at Manchester, 1857. Smith Bequest.

**2043.** *The Penance of the Emperor Theodosius, before St. Ambrose, in the Church of Milan.* (A.D. 390.)
(For the event depicted see Gibbon, cxxvii.) Water Colour. Smith Bequest.

**CHAIGNEAU** (HENRY); B., probably about 1760.

Exhibited in Dublin from 1777 to 1780, but his name does not afterwards occur.

**2630.** *View of the Exchange, Dublin.*
In Historical and Portrait Gallery.

**CHALON** (JOHN JAMES), R.A.; B. 1778; D. 1854.
*British School.*

Born at Geneva of a French family. Was a student at the Royal Academy, and exhibited landscapes in oil up to 1805. Subsequently, he took to water colours and achieved a high position in that art. His range of subjects was varied, and in all he displayed originality and power.

**2044.** *Boys Fishing.*
Water Colour. Signed, and dated 1809. Exhibited at Manchester, 1857. Smith Bequest.

**CHAMBERS** (GEORGE); B. 1803; D. 1840. *British School.*

**2046.** *Dover Pilot Boat in a rough sea.*
Water colour. Exhibited at Leeds in 1868. Smith Bequest.

**2510.** *Dover Pilot Boat, sketch for above.*
Indian ink wash. Smith Bequest.

**CHINNERY** (GEORGE) ; B. 1774 ; D. 1852.

Practised as a portrait painter in oil and water colours in London, and from 1798 to 1802 in Dublin. He then went to the East, where he spent the remainder of his life in the practice of his art, and died at Macao about 1850.

**2601.** *Portrait of Sir Isambard Brunel.*
Pencil drawing tinted. Purchased in 1906.

**2695.** *Portrait of Anne, Countess of Mornington.*
Miniature. In Historical and Portrait Gallery.

**CIPRIANI** (GIOVANNI BATTISTA), R.A., B. 1727 ; D. 1785. *British School.*

A native of Florence. He came to England in 1755, and soon acquired a reputation, mainly through Bartolozzi's engravings of his works. He was one of the foundation members of the Royal Academy. His compositions are always graceful and full of invention.

**2047.** *Mythological Subject.*
Water Colour. Smith Gift.

**COLLIER** (THOMAS) ; B. 1840 ; D. 1891. *British School.*

A native of Manchester. One of the most distinguished members of the old Water Colour Society, and exhibited landscapes at its exhibitions from 1805 till his death.

**2048.** *Beeston Castle, Cheshire ; Peckforton Castle, in the distance.*
Water Colour. Signed. Purchased in 1894.

**2049.** *Early Snow on the Welsh Hills.*
Water Colour. Signed. Purchased in 1894.

**COLLINS** (WILLIAM), R.A. ; B. 1788 ; D. 1847. *British School.*

Born in London, but of Irish descent. His landscapes and pictures of rustic scenes were popular in their day, and won him a permanent reputation and place amongst English artists. He was father of Wilkie Collins, the novelist.

**2050.** *Scalloway Castle and Bay.*
Water Colour. Exhibited at Manchester, 1857. Smith Bequest.

**2513.** *Studland Bay, Dorsetshire.*
Water Colour. An early drawing of the artist. Smith Bequest.

**COMERFORD** (JOHN) ; B. about 1773 ; D. 1832. *British School.*

Born in Kilkenny. His art studies were begun in his native town, where he diligently copied the pictures in Kilkenny Castle, and continued at the Dublin Society's school. He worked in Dublin as a miniature painter, and also did small portraits in chalk and pencil, and occasionally in oil. In 1804 and 1819 he exhibited at the Royal Academy. His miniatures especially of men, are splendidly modelled and full of character.

**2051.** *Miniature Portrait of a Gentleman.*
On ivory. Signed "Comerford, 1813." Purchased in 1891.

**2052.** *Miniature Portrait of Henry Sheares.*
On ivory ; unfinished. Presented by the Earl of Mayo in 1884. In Historical and Portrait Gallery.

**2053.** *Nine unfinished Miniatures.*
These miniatures were left unfinished in the Artist's studio at the time of his death. The following have been identified :— Judge Kelly ; Sir Thomas Esmonde ; Richard Power, an actor ; Garret Trench, Registrar of the Court of Exchequer.
Purchased in 1886.

**COMERFORD**—*continued.*

**2353.** *Miniature Portrait of a Gentleman.*
On ivory. Done in 1817.
Presented by George Atkinson, M.A., in 1889. The portrait is that of the donor's father, Peter Atkinson, of Lower Bridge Street, Dublin, and was done partly from a cast of the face taken after death and partly from memory.

**2054.** *Portrait of Bishop William Coppinger.*
In Black Chalk.

**2663.** *Portrait of W. Parnell Hayes.*
In Historical and Portrait Gallery.

**2687.** *Miniature Portrait of a Gentleman.*
Purchased in 1912.

**2696.** *Miniature Portrait of a Lady.*
Purchased in 1913. In Historical and Portrait Gallery.

**CONEY** (JOHN); B. 1786; D. 1883. *British School.*

Was trained as an architect, and his drawings which are excellent, are mostly views of buildings. He did drawings for an edition of Dugdale's *Monastican;* and as the result of his tours abroad published a series of engravings which, as well as the illustrations to *Architectural Beauties of Continental Europe*, were drawn and engraved by himself. He was an exhibitor at the Royal Academy from 1805 to 1821.

**2055.** *Interior of the Temple Church, London.*
Water Colour. Signed, and dated 1812 (?) Smith Bequest.

**CONSTABLE** (JOHN); B. 1776; D. 1837. *British School.*

**2056.** *Dedham Vale.*
Water Colour sketch. Purchased in 1892.

**2057.** *Flatford, Dedham Vale.*
Pencil sketch. Dated 1827. Purchased in 1892.

**2058.** *Landscape.*
Pencil sketch. Purchased in 1897.

**COOKE** (JOHN); D. 1806. *British School.*

A Dublin miniature painter working at latter end of eighteenth century.

**2584.** *Miniature Portrait of a Gentleman.*
On ivory; signed and dated 1800. Purchased in 1904.

**COOPER** (RICHARD); B. about 1740; D. after 1809. *British School.*

Son of Richard Cooper, an engraver and draughtsman, in Edinburgh. He studied under his father, and with R. E. Pine, and for some years in Italy. His earliest exhibited works were tinted drawings—views in Italy—and he practised with success in Edinburgh and in London.

**2059.** *The Ponte Solaro, near Rome.*
Water Colour. Smith Gift.

**2060.** *A Landscape.*
Pen and Water Colour. Smith Bequest.

**CORNER** (? J. or S.). *British School.*

Perhaps J. Corner, the engraver, father of Julia Corner, the writer, who published in 1825 *Portraits of celebrated Painters*, with twenty-five engravings by himself, or Sidney Corner, author of *Rural Churches, their histories, &c.*, 1869, illustrated with coloured plates after drawings by the author.

**CORNER**—*continued.*

**2061.** *A View in Leicestershire.*
Water Colour. Signed, and dated 1846. Taylor Bequest.

**CORREGGIO** (Antonio Allegri Da); b. 1494; d. 1534.
*Italian School.*

**2062.** *Apollo, A Study.*
Red Chalk. From Dr. Wellesley's collection. Purchased in 1866.

**COTMAN** (John Sell); b. 1782; d. 1842. *British School.*

A member of the "Norwich School." He studied in London, where he made Turner's acquaintance, but worked in his native town for many years. Cotman was a fine draughtsman, and an artist of a great and refined imagination.

**2017.** *A View in Namur.*
Water Colour. Presented by Mr. F. Fleischmann, in 1894.

**COURTOIS** (Jacques), called **IL BORGOGNONE**; b. 1621; d. 1676.
*Franco-Italian School.*

A native of Franche-Comté, who alternated in his youth between the professions of arms and of art. He worked at Bologna under Guido and Albani, but his natural bent only declared itself when he went to Rome, and found himself before the *Battle of Constantine*, by Giulio Romano, in the stanze of the Vatican. He died in Rome. His pictures are numerous.

**2484.** *After a Battle.*
Pen and Wash.

**COUSINS** (Samuel), R.A.; b. 1801; d. 1887. *British School.*

The well-known engraver, distinguished for his many fine mezzotints. In the early part of his career he did small portraits in pencil, but is not generally known as a water colour artist.

**2065.** *Portrait of John, 10th Earl of Westmorland.*
Water Colour. After Sir T. Lawrence. Presented by the Hon. Sir Spencer Ponsonby Fane, K.C.B., in 1889. In Historical and Portrait Gallery.

**COX** (David); b. 1783; d. 1859. *British School.*

**2066.** *The Sea at Hastings.*
Water Colour. Signed, and dated 1828. Smith Bequest.

**2560.** *Shrimp Gatherers.*
Water Colour. Bequest of Miss Callwell, 1904.

**2561.** *Sketch near Rhyl.*
Water Colour. Bequest of Miss Callwell, 1904.

**COZENS** (John Robert); b. 1752; d. 1799 (?). *British School.*

Son of Alexander Cozens, who was the natural son of Peter the Great. John Cozens was one of the earliest artists who recognised that something more than a mere topographical treatment of landscape might be attained in water colour, and his method, particularly his feeling for atmospheric effect, though simple and limited, influenced Girtin and Turner, and materially affected the progress of the art.

**2067.** *The Dent du Midi, Switzerland.*
Water Colour. Exhibited at Manchester, 1857, and at International Exhibition of 1862. Smith Gift.

**COZENS**—*continued.*

**2068.** *The Bay of Naples.*
Water Colour. Smith Gift.

**2507.** *View in Piedmont.*
Water Colour. Smith Bequest.

**CREDI** (Lorenzo di) ; b. 1459 ; d. 1537.
*Italian (Florentine) School.*

**2069.** *Head of a Girl.*
Nearly life size. Pen and wash. From Dr. Wellesley's collection. Purchased in 1866.

**CREGAN** (Martin) ; b. 1788 ; d. 1870.

**2603.** *Portrait of a Girl.*
Pencil, tinted. Presented by Lt.-Col. Alexander in 1906.

**CUYP** (Albert) ; b. 1620 ; d. 1691. *Dutch School.*

**2070.** *Landscape.*
Pen and Wash. Formerly in collection of W. Esdaile. Purchased from the James collection in 1891.

**DANBY** (Francis), a.r.a., and r.h.a. ; b. 1793 ; d. 1861.
*British School.*

**1207.** *Landscape Study.*
Sepia.

**DANBY** (Thomas) ; b. about 1817 ; d. 1886. *British School.*

Son of Francis Danby, above. Born in Bristol. He exhibited in London at the Royal Academy and elsewhere from 1841 to 1885. He was a member of the Water Colour Society.

**2072.** *A River Scene.*
Water Colour. Signed.

**DANDINI** (Pietro) ; b. about 1646 ; d. 1712. *Italian School.*

A typical Italian artist of the 17th century ; skilful, shallow ; looking upon art as a road to wealth rather than as the delight of life. His most important works are the Cupola of Santa Maria Maddalena, a "St. Francis" in Santa Maria Maggiore, and a "Mass" in the church of the Servites, all at Florence.

**2495.** *Two Sketches of Heads.*
Black and Red Chalk. Purchased in Dublin in 1902.

**DAVISON** (Jeremiah) ; b. about 1695 ; d. 1745. *British School.*

Davison was born in England, of Scottish parents. He formed himself, more or less, on the example of Lely, and may have worked with Kneller. He painted a large number of portraits during his comparatively short life. Many of them are ascribed to other artists. The best, perhaps, is a large group of the Douglas family, at Dalmahoy, near Edinburgh. A portrait of Admiral Byng is in Greenwich Hospital ; one of Lord Torrington in the National Portrait Gallery ; and an excellent full-length of a lady, for which the drawing described below seems to be a sketch, in the possession of Mr. Stopford-Sackville, at Drayton House, Northants.

**2349.** *Portrait of a Lady.*
Chalk Sketch. Purchased in 1902.

**DAYES** (Edward) ; b. 1763 ; d. 1804. *British School.*

Both a miniature and landscape painter. His water colours, as the examples below show, were carefully drawn in Indian ink, and tinted. He was a frequent exhibitor at the Royal Academy.

**DAYES**—*continued.*

**2074.** *Southampton Quay.*
Water Colour. Signed. Smith Gift.

**2075.** { *Dovedale, Derbyshire.*
*Glenton, Cumberland.*
*Cottages.*
Water Colours. In one frame. Smith Gift.

**DEVIS** (ANTHONY) ; B. 1729 ; D. 1817. *British School.*

One of the earlier school of water colour artists, his drawings being done with the pen or sometimes in black chalk, and lightly tinted.

**2077.** *Watermouth, Devonshire.*
Water Colour. Signed. Smith Gift.

**DE WINT** (PETER) ; B. 1784 ; D. 1849. *British School.*

An artist of distinct individuality. He was of Dutch extraction. His subjects were generally scenes of country life in England, which he treated in a style of his own—good in colour, and simple and broad in execution. He also painted a certain number of landscapes in oil, which, in spite of a method rather too reminiscent of the technique of water colour, are amongst the best of the British School. Two fine ones are in the Victoria and Albert Museum.

**2078.** *A Gipsy Encampment.*
Water Colour. Smith Bequest.

**DOMENICHINO**—see **ZAMPIERI.**

**D'ORSAY** (COUNT ALFRED) ; B. 1798 ; D. 1852.

The well-known "dandy," and friend of Lady Blessington. A clever amateur sculptor and painter, he did a series of sketch portraits of well-known men of the day, which were lithographed and published by M'Lean.

**2357.** *Portrait of Richard Robert Madden.*
Pencil Sketch ; done at Naples, 1st March, 1828. Signed and dated. Presented by Thomas More Madden, M.D., in 1900. In Historical and Portrait Gallery.

**DOWNMAN** (JOHN) ; B. about 1750 ; D. 1824. *British School.*

He studied under West and in the Royal Academy Schools. He was elected A. R. A. in 1795. His best known works are small portraits carried out in chalk and tinted washes, on such thin paper that the tints are sometimes put on the back. These are distinguished by consummate drawing and excellent taste in general treatment, and now fetch very high prices. Many well-known people sat to him. He also worked occasionally on a larger scale, and has left a few portraits in oil.

**2634.** *Portrait of a Man.*
Water Colour. Purchased in 1907.

**DOYLE** (HENRY E.), R.H.A. ; B. 1827 ; D. 1892. *British School*

**2079.** *The Annunciation.*
Water Colour. Signed, and dated 1867.

**2080.** *Portrait of Cardinal Wiseman.*
Water Colour. Presented by the Artist. In Historical and Portrait Gallery.

**2081.** *Portrait of Robert Emmet.*
Water Colour ; after a miniature. In Historical and Portrait Gallery.

**DOYLE**—*continued.*

**2383.** *Portrait of John Ruskin.*
Pencil.

**DOYLE** (JOHN); B. 1797; D. 1868. *British School.*

**2082.** *Sketch for one of the H B caricatures.*
Pencil. In Historical and Portrait Gallery.

**2083.** *Sketch Portrait of Daniel O'Connell.*
Pencil. Presented by H. E. Doyle, Esq., in 1873. In Historical and Portrait Gallery.

**DOYLE** (RICHARD); B. 1824; D. 1883. *British School.*

**2084.** *The Triumphant Entry; a Fairy-tale Pageant.*
Water Colour. Signed with monogram.

**2085.** *Isel Hall, Cumberland.*
Water Colour. Signed with monogram, and dated 1879. Exhibited at the Grosvenor Gallery in 1885.

**2086.** { *The Puzzled Traveller.*
*Mother and Child.*
Water Colours. In one frame.

**2088.** *View in the Park, Studley-Royal.*
Water Colour. Exhibited at the Grosvenor Gallery in 1885.

**2091.** *Six Designs for a projected Fairy tale.*
In Pen and Ink.

**2354.** *View at Boxhill.*
Water Colour.

**2355.** *A Deer Park.*
Water Colour. Exhibited at the Grosvenor Gallery in 1885. All purchased in 1886.

**2093.** *A Steeplechase.*
Four drawings in one frame. In Pen and Water Colour; drawn by the artist at the age of 15, in 1839. Exhibited at the Grosvenor Gallery in 1885, by Edward Mayne, Esq. Bequeathed by Edward Mayne, Esq., 1890.

**DUNCAN** (EDWARD); B. 1802; D. 1882. *British School.*

At first an engraver, but afterwards practised in water colour, becoming a member of the Water Colour Society. He excelled in marine subjects.

**2094.** *Haymaking.*
Water Colour. Smith Bequest.

**DU NOYER** (GEORGE VICTOR); B. 1817; D. 3 Jan., 1869. *British School.*

Born in Dublin of French parentage. He studied under G. Petrie, and through his influence was appointed, at the age of twenty, draughtsman to the Ordnance Survey. In the Royal Irish Academy there are eleven folio volumes of his drawings.

**2500.** *Old "London Bridge," over the River Dodder, Dublin.*
Water Colour. Purchased in Dublin in 1902. In Historical and Portrait Gallery.

**DÜRER** (ALBRECHT); B. 1471; D. 1528. *German School.*

The greatest artistic personality of the German school. Dürer was a magnificent draughtsman and engraver on wood and metal, while as a painter he contrived to show his extraordinary gifts although these were not, perhaps, suited to the medium. His pictures are not numerous, and by some fatality nearly all those formerly in the United Kingdom have left it for abroad, mostly for the Berlin Museum.

**2336.** *Female Figure, with a Sword and wearing a Crown.*
Pen drawing, $9\frac{1}{16}$ in. high, $3\frac{1}{2}$ in. wide. Signed with his monogram. Purchased in 1898.

*Ascribed to Dürer :—*

**2095.** *A Rabbit.*
Wash and pen in bistre. To the right is written *Albrecht Dürer in Nuremberg.* From Dr. Wellesley's collection. Purchased in 1866.

**DYCK** (Sir ANTHONY VAN); B. 1599; D. 1641. *Flemish School.*

**2625.** *The Death of Adonis.*
Pen sketch. From collections of Sir Joshua Reynolds and Lord St. Helens. Purchased in 1907.

**2626.** *A Pieta.*
Sketch in Black Chalk. Purchased in 1907.

**2627.** *A Child's Head.*
Black Chalk. From Bonaparte, Crozat, and Lord St. Helens' collections. Purchased in 1907.

**EDRIDGE** (HENRY), A.R.A.; B. 1769; D. 1821. *British School.*

Studied at the Royal Academy, where he first exhibited in 1786. In his landscapes he was influenced by the work of Hearne, whom, however, he much surpassed.

**2097.** *The Beach at Brighton.*
Water Colour. Smith Bequest.

**2098.** *View near Redleaf, Kent.*
Water Colour. Exhibited at Manchester, 1857. Smith Bequest.

**EECKHOUT** (GERBRANT VAN DEN); B. 1621; D. 1674. *Dutch School.*

**2099.** *Portrait of a Lady.*
Black Chalk and Wash. Signed in full, and dated 1643. Purchased in Amsterdam in 1896.

**2100.** *Sketch of a woman sewing.*
Pen. Purchased in Amsterdam in 1896.

**ELZHEIMER** (ADAM); B. 1574 (?); D. 1620. *German School.*

Adam Elzheimer was a German painter of considerable importance in the history of art, as he was the first to treat Biblical and other subjects in the naturalistic and dramatic fashion afterwards adopted by Rembrandt, and, through him, by various artists of the Dutch school.

**2101.** *Landscape; night effect.*
Chalk and Wash. From the Hibbert Esdaile and Wellesley collections. Purchased in 1866.

**EVANS** (Samuel T. G.); b. 1829; d. 1904. *British School.*

A member of the Society of Painters in Water Colours, and for many years Drawing Master at Eton College. He died suddenly while visiting the gallery of the society in Pall Mall, on 1st November, 1904.

**2102.** *Houses by a Lake, a study in the Tyrol.*
Water Colour. Smith Bequest.

**EDOUART** (Augustin); b. 1789; d. 1861.

A Frenchman who practised as a silhoutter in England. In 1830 he was in Dublin, and afterwards visited Cork, Limerick, and other parts of Ireland.

**2688.** *Portrait of Nicholas Purcell O'Gorman.*

**2689.** *Portrait of Dr. Robert Ball.*
In Historical and Portrait Gallery.

**2697** and **2698.** Two sheets with Portrait Groups.
Silhouttes. Purchased in 1912.

**EVANS** (William). Early 19th Century. *British School.*

Engraver and draughtsman. Did drawings for Cadell's "Gallery of Contemporary Portraits."

**2103.** *Portrait of Lord Hutchinson.*
Indian Ink drawing after T. Phillips, r.a., drawn for Cadell's "Gallery of Contemporary Portraits." Purchased in 1896. In Historical and Portrait Gallery.

**FERRARI** (Gaudenzio); b. 1484 (?); d. after 1545.
*Italian (Milanese) School.*

**2104.** *The Virgin seated, with the Infant Saviour in her lap.*
Pen and bistre, heightened with white; pricked for pouncing.
2 ft. 7 in. h., 1 ft. $9\frac{3}{4}$ in. w.
From Dr. Wellesley's collection. Purchased in 1866.

**FIELDING** (Anthony Vandyke Copley); b. 1787; d. 1855.
*British School.*

A pupil of John Varley. From 1810 until his death, he exhibited at the Water Colour Society, of which he became President in 1831.

**2105.** *Old Westminster Bridge.*
Water Colour. Signed, and dated 1811. Smith Bequest.

**2106.** *Landscape; view in Cumberland.*
Water Colour. Signed, and dated 1830. Smith Bequest.

**2107.** *Shoreham Harbour; sunset.*
Water Colour. Signed, and dated 1837 (?). Smith Bequest.

**FINCH** (Francis Oliver); b. 1802; d. 1862. *British School.*

A pupil of John Varley. His works which are chiefly "classic" compositions excel in light and colour, and are much in the style of George Barret, Junior.

**2108.** *Classical Landscape.*
Water Colour. Purchased in 1893.

**FOGGINO** (Giovanni Batiosta).

A Florentine sculptor and architect.

**2679.** *Conversion of St. Paul.*
In Pen and Wash. Bequest of Miss Eleanor Hone, 1912.

**FRANCIA** (François Louis Thomas); b. 1772; d. 1839. *British School.*

A native of Calais, but settled in early life in London. He was one of the creators of the English School of water colour. His subjects were chiefly coast scenes treated broadly, and good in colour.

**2109.** *Calais.*
Water Colour. Signed, and dated 1825. Smith Bequest.

**FRIPP** (Alfred D.); b. 1822; d. 1895. *British School.*

**2110.** *Clonmacnoise.*
Water Colour. Signed, and dated 1846.

**FRIPP** (George Arthur); b. 1813; d. 1896. *British School.*

**2111.** *Fountains Abbey.*
Water Colour. Smith Bequest.

**2112.** *Vale of Leith, Surrey.*
Water Colour. Signed, and dated 1837. Smith Bequest.

**FROST** (William Edward), r.a.; b. 1810; d. 1877. *British School.*

A painter in oils who formed himself upon the style of Etty, painting mythological subjects and nude figures. His water colours are generally small studies for pictures.

**2113.** *Nymphs dancing.*
Water Colour. Signed. Taylor Bequest.

**FRYE** (Thomas); b. 1710; d. 1762. *British School.*

A portrait painter and engraver. Born near Dublin. Went to London as a young man, and there became successful as a portrait painter. He also did a number of mezzotint portraits, including a series of life-sized heads. In 1749 he established the porcelain manufactory at Bow.

**2632.** *Portrait of an Artist.*
Black and White Chalk on blue paper. Purchased in 1907.

**FULLER** (Isaac); b. 1606; d. 1672. *British School.*

Studed in France, and practised in England during the reign of Charles II., his work being principally in wall decoration and portraits.

**2114.** *Study of a floating figure.*
Red Chalk. Purchased in 1892.

**GAINSBOROUGH** (Thomas); b. 1727; d. 1788. *British School.*

**2115.** *Sketch design for a landscape with cattle.*
Black and White on grey paper. Presented by J. H. Hawkins, Esq.

**2116.** *A pair of portraits of a man and his wife.*
Pencil. Signed and dated 1743-4. Purchased in 1894.

**GASTINEAU** (Henry); b. about 1790; d. 1876. *British School.*

A member of the Society of Painters in Water Colours. His works, which are chiefly of romantic scenery, are simple in method and detail, but pleasing from their artistic composition and feeling.

**2118.** *Fluellen, Lake of Lucerne.*
Water Colour. Smith Bequest.

**GIORDANO** (Luca) ; b. 1632 ; d. 1705. *Italian (Neapolitan) School.*

Nicknamed *Fa presto*, from the rapidity with which he worked. He was a painter of great ability, spoilt by the bad ideals of his time.

**2119.** *First Sketch for a Picture.*
Red Chalk, pen, &c. Purchased in Amsterdam in 1896.

**GIRTIN** (Thomas) ; b. 1773 ; d. 1802. *British School.*

Studied at the Royal Academy, and under Edward Dayes. In him water colour painting made an important advance, for, discarding the limited methods and ideas previously in vogue, he painted directly in colour in a bold style with great richness and effect. He was a friend and fellow-student of Turner.

**2120.** *Jedburgh Abbey.*
Water Colour. Signed. Exhibited at the Royal Academy in 1797. Smith Gift.

**2121.** *St. Asaph.*
Water Colour. Exhibited at Manchester, 1857. Smith Gift.

**2122.** *On the River Exe.*
Water Colour. Signed, and dated 1800. Engraved by C. Turner (No. 4 of "Gems of Art," published in 1823). Smith Bequest.

**GLOVER** (John) ; b. 1767 ; d. 1840. *British School.*

A self-taught artist. He was one of the early members of the Water Colour Society, and became its President in 1815. He went to Australia in 1831, and died there.

**2123.** *Landscape with cattle.*
Water Colour. Smith Bequest.

**GOODALL** (Edward A.) ; b. 1819 ; d. 16 April, 1908. *British School.*

Eldest son of Edward Goodall, engraver. At the age of 17 gained the large silver medal at the Society of Arts for a water-colour drawing. Spent some time in America, and was artist in the Crimea for the "Illustrated London News."

**2124.** *Segovia.*
Water Colour. Smith Bequest.

**GOYEN** (Jan van) ; b. 1596 ; d. 1656. *Dutch School.*

**2125.** *Landscape.*
Black Chalk. Purchased in Amsterdam in 1896.

**2126.** *An old Church.*
Sketch in Black Chalk.

**2127.** *A Dutch Wharf.*
Pen and Wash.

**GREEN** (William) ; b. 1761 ; d. 1823. *British School.*

An aquatint engraver and water-colour artist. He found his subjects chiefly in the lake scenery of the north of England, and published views done in aquatint and in soft ground etching from his own drawings.

**2128.** *Waterfall, Scarsdale Beck.*
Water Colour. Smith Gift.

**GRESSE** (John Alexander) ; b. 1741 ; d. 1794. *British School.*

An assistant of Cipriani. He was a successful artist and a fashionable teacher —the daughters of George III. being amongst his pupils.

**GRESSE**—*continued.*

**2129.** *Shanklin, Isle of Wight.*
Water Colour. Smith Gift.

**GREY** (ALFRED), R.H.A. Living artist.

**2499.** *Portrait of Augustus Burke,* R.H.A.
Charcoal Sketch. Presented by W. Booth Pearsall, F.R.C.S.I., in 1902. In Historical and Portrait Gallery.

**GREY** (CHARLES), R.H.A.; B. about 1888; D. 1892.

**2589 to 2600.** Twelve drawings in pen and pencil—Portraits of R. J. Graves, W. Carleton, W. H. Maxwell, Sir Josias Rowley, Meadows Taylor, Sir Philip Crampton, J. Whiteside, Whitley Stokes, J. Hogan, Lord Gort, Robt. Kane, C. Keane.
Original drawings for the etchings in *Dublin University Magazine.* See Historical and Portrait Gallery.

**GRIGNON** (CHARLES); B. 1716; D. 1810. *British School.*

A native of London, where his relatives were members of the colony of foreign clockmakers in Clerkenwell. He was a member of the Incorporated Society of Artists, the precursor of the Royal Academy, and was one of the famous committee of 1755. He was a friend of Gainsborough, to whom his drawings have been frequently ascribed. The one catalogued below is an instance of this. He is chiefly known as an engraver. He died in Kentish Town, London.

**2117.** *Sketch of a Greenwich Pensioner.*
Chalk study.

**GRIMM** (SAMUEL HIERONYMOUS); B. 1734; D. 1794.
*Swiss School.*

A native of Switzerland. He settled in London about 1778. Views of buildings and rural scenery were his chief subjects; but he was less successful in landscape than in architectural drawings. Many of his works were done with the pen and shaded with bistre.

**2130.** *View down the Avon.*
Water Colour. Signed, and dated 1790. Smith Gift.

**2131.** *St. Vincent's Rock, on the Avon.*
Water Colour. Signed, and dated 1790. Smith Gift.

**GUERCINO,** *see* **BARBIERI.**

**GUIDO,** *see* **RENI.**

**HALSWELLE** (KEELEY); B. 1832; D. 1891. *British School.*

**2132.** *Stokesay Castle, Shropshire.*
Water Colour. Signed with initials.

**2133** *Study of a Landscape.*
Water Colour. Signed with initials.

**2134.** *Study of a Landscape.*
Water Colour. Signed with initials.

**2135.** *Study of a Landscape.*
Water Colour. All purchased at the sale of the Artist's works at Christie's in 1891.

**HAMILTON** (GUSTAVUS); B. about 1739; D. 1775.

Was a fashionable miniature painter about the middle of the 18th century. His miniatures are generally of small size, and are signed and dated.

**HAMILTON**—*continued.*

**2647.** *Portrait of a Lady.*
Miniature, in ivory. Signed and dated. Purchased in 1910.

**HAMILTON** (William) ; R.A. ; B. 1751 ; D. 1801. *British School.*

Studied in Italy and at the Royal Academy School. He was a fashionable painter in his day, his subjects being chiefly historical, and he was a frequent exhibitor at the Royal Academy. The panels of Lord Fitzgibbon's state coach, now in the Museum, Kildare-street, were painted by him. He was especially distinguished as a draughtsman, at a time when drawing was neglected in this country.

**2136.** *Illustration for Gray's "Elegy."*

Illustrating the lines :—

*The Curfew tolls the knell of parting day,*
*The lowing herd wind slowly o'er the lea,*
*The plowman homeward plods his weary way,*
*And leaves the world to darkness and to me.*

Water Colour. Engraved by James Heath in F. J. Du Roveray's edition of the Poems of Gray, Vol. I., London, 1800. Exhibited at the Royal Academy in 1799 ; at Manchester, 1857 ; and International Exhibition, 1862. Smith Gift.

**2137.** *Illustration for Gray's "Ode on the pleasures arising from vicissitude."*

Illustrating the lines :—

*He when his morning task is done,*
*Can slumber in the noontide sun,*
*And hie him home at evening's close,*
*To sweet repast and calm repose.*

Water Colour. Engraved by J. Fittler in Vol. II. of Du Roveray's edition of Gray, above mentioned. A somewhat similar illustration appears in P. W. Tomkins' folio edition of Thomson's "Seasons," 1797. Exhibited at Manchester, 1857, and International Exhibition, 1862. Smith Gift.

**HARDING** (James Duffield) ; B. 1798 ; D. 1863. *British School.*

**2138.** *Landscape.*
Water Colour. Smith Bequest.

**2563.** *The Old Bridge at Avignon.*
Water Colour. Bequest of Miss Callwell, 1904.

**HARDING** (George Perfect) ; B. 1798 ; D. 1863. *British School.*

A portrait painter ; but chiefly known by his small water-colour copies of portraits in public galleries and private collections.

**2139.** *Portrait of Henry, Earl of Arlington.*
Water Colour. After a Picture by Sir Peter Lely. Purchased in 1889.

**2140.** *Portrait of the Earl of Strafford.*
Water Colour. After a Picture by Sir A. Van Dyck. Purchased in 1889. In Historical and Portrait Gallery.

**HARDING** (Sylvester); b. 1745; d. 1809.

Practised in London as a miniature painter, and also did illustrations for books.

**2635.** *Portrait of James Robertson.*

**2636.** *Portrait of James Wilder.*
Both in Historical and Portrait Gallery.

**HARRISON** (George Henry); b. 1816; d. 1846. *British School.*

Son of Mrs. Mary Harrison, the flower painter. His works are chiefly landscapes and domestic scenes.

**2475.** *The Rose.*
Water Colour. Taylor Bequest.

**HASSELL** (Edward); ; d. 1852. *British School.*

He exhibited in London from 1827 to 1852, chiefly at the Society of British Artists, of which he was a member and for some time secretary.

**2142.** *Church of St. Maclou, Rouen.*
Water Colour. Taylor Bequest.

**2469.** *Rue Martinville, Rouen.*
Water Colour; dated 1842. Taylor Bequest.

**2470.** *Rue de la Grosse Horloge, Rouen.*
Water Colour. Taylor Bequest.

**2471.** *Pont-y-Pant, on the Lledr, North Wales.*
Water Colour, sketch on brown paper; dated October, 1845. Taylor Bequest.

**HAVERTY** (Joseph Patrick), R.H.A.; b. 1794; d. 1864. *British School.*

**2143.** *Portrait of Richard Lalor Sheil.*
Miniature on ivory. Purchased in 1893. In Historical and Portrait Gallery.

**HAYES** (Edward), R.H.A.; b. about 1797; d. 1864. *British School.*

**2144.** *Portrait of Richard Holmes.*
Black and White Chalk. In Historical and Portrait Gallery.

**2441.** *Portrait of Michael Banim, senior.*

The father of Michael and John Banim, the novelists.

Pencil, tinted. Signed, and dated 1836. Purchased from Miss Mary Banim in 1901.

**HAYTER** (Sir George); b. 1792; d. 1871. *British School.*

**2145.** *Portrait of Martin Cregan, P.R.H.A.*
Water Colour Sketch. Signed "G.H." Purchased in 1891. In Historical and Portrait Gallery.

**HAYTER** (John); b. 1800; d. 1895.

Younger brother of Sir George Hayter. Painted portraits and historical subjects. His crayon portraits, many of which he exhibited in the Royal Academy, had a great vogue in their day.

**2664.** *Portrait of Mrs. Norton.*
In Historical and Portrait Gallery.

**HEALEY** (Robert) ; ; d. 1771. *British School.*

**2146.** *Portrait of Himself.*
Chalks. Drawn in 1766. Presented by Rev. M. Healey in 1878 In Historical and Portrait Gallery.

**2438.** *Portrait of Himself.*
Chalks. Drawn in 1765. Purchased in Dublin in 1902. In Historical and Portrait Gallery.

**2147.** *Portrait of his brother, William Healey.*
Chalks. Drawn in 1767. Presented by Rev. M. Healey in 1878. In Historical and Portrait Gallery.

**HEALEY** (William) ; brother of foregoing.

**2335.** *Fox and Cock.*
Chalks. Drawn in 1778. Presented by Rev. M. Healey in 1878.

**HEAPHY** (Thomas) ; b. 1775 ; d. 1835. *British School.*

Son of T. F. Heaphy, a portrait painter, and himself practised as a portrait painter as well as a water-colour artist. He was one of the founders of the Society of British Artists, and its first president.

**2506.** *Fishermen.*
Water Colour. Drawn in 1808. Smith Bequest.

**2551.** *Portrait of Marshal Viscount Beresford.*
Water Colour. In Historical and Portrait Gallery.

**HEARNE** (Thomas) ; b. 1744 ; d. 1817. *British School.*

Was an apprentice to W. Woollett, the engraver. In 1777 he, in conjunction with W. Byrne, the engraver, commenced drawings for *Antiquities of Great Britain*, a work which was completed in 1807. Many drawings for it were exhibited. His work was essentially topographical ; correct in drawing and charming in effect, though weak in colour.

**2148.** *Malmesbury Abbey.*
Pen and Water Colour. Exhibited at the Society of Artists in 1780 ; and at the International Exhibition, 1862. Engraved by W. Byrne for the *Antiquities of Great Britain*. Smith Gift.

**2149.** *Dacre Castle, Cumberland.*
Pen and Water Colour. Exhibited at Manchester, in 1857. Engraved by W. Byrne and S. Middiman for the *Antiquities of Great Britain*. Smith Gift.

**2150.** *Trees and Cottage.*
Pen and Water Colour. Smith Bequest.

**2151.** *A Cottage.*
Pen and Water Colour. Smith Bequest.

**HENDRIKS** (Wybrandt) ; b. 1744 ; d. 1831. *Dutch School.*

He painted flowers, landscapes, views of cities, and portraits, but is chiefly known by his numerous and fine drawings, both original and after the great Dutch masters. He was keeper of the Teyler Museum at Haarlem.

**2152.** *A Man Seated.*
Black Chalk and Wash. Purchased in Amsterdam in 1896.

**HERBERT** (ALFRED) ; D. 1861. *British School.*

A self-taught artist, son of a Thames waterman. He exhibited at the Royal Academy and British Institution from 1844 to 1860—his subjects being chiefly fishing boats, Thames shipping, and coast scenes.

**2153.** *Dutch Shipping.*
Water Colour. Taylor Bequest.

**HICKEY** (THOMAS). Latter half of 18th Century. *British School.*

**2154.** *Portrait of Sir Fielding Ould.*
Chalks. Signed, and dated 1759. Presented by Lieut.-Col. R. F. Morrison in 1888. In Historical and Portrait Gallery.

**2437.** *Portrait of Charles Lucas, M.P.*
Chalks. Signed, and dated 1758. Purchased in Dublin in 1902. In Historical and Portrait Gallery.

**2588.** *Portrait of Henry Mossop.*
In Historical and Portrait Gallery.

**HOLLAND** (JAMES) ; B. 1800 ; D. 1870. *British School.*

**2155.** *Interior of a Church.*
Water Colour. Signed with initials, and dated '43. Purchased in 1895.

**2642.** *Flowers in a Bowl.*
Water Colour. Purchased in 1909.

**HONE** (HORACE), A.R.A. ; B. 1755 ; D. 1825. *British School.*

**2629.** *Portrait of Himself.*
Miniature, on ivory. Purchased in 1907.

**2156.** *Portrait of Lord Edward FitzGerald.*
Miniature, on Card. Presented by Lt.-Col. W. FitzGerald in 1884. In Historical and Portrait Gallery.

**2157.** *Portrait of J. Gandon.*
Miniature, on Card. Presented by Nathaniel Hone, Esq., R.H.A., in 1884. In Historical and Portrait Gallery.

**2158.** *Portrait of Bishop Marlay.*
Miniature, on Card. Presented by the Duke of Leinster in 1885. In Historical and Portrait Gallery.

**2669.** *Portrait of the Duke of Rutland.*
Enamel. In Historical and Portrait Gallery.

**HONE** (NATHANIEL), R.A. ; B. 1718 ; D. 1784.

**2648.** *Portrait of Edmund Burke.*
Miniature. In Historical and Portrait Gallery.

**HOWSE** (GEORGE) ; D. 1861. *British School.*

A frequent contributor, from 1830, to the Institute of Water Colour Painters, of which he was a member, and to the Royal Academy. His subjects were generally views of towns and coast scenes.

**2159.** *A Street in Rouen.*
Water Colour. Taylor Bequest.

**2162.** *Near Gorcum, Holland.*
Water Colour. Taylor Bequest.

**HOWSE**—*continued.*

**2458.** *Dolbadarn Castle, North Wales.*
Water Colour. Taylor Bequest.

**2459.** *The Beach at Hastings.*
Water Colour. Taylor Bequest.

**2460.** *Windsor Castle.*
Water Colour. Taylor Bequest.

**2461.** *Rochester Castle.*
Water Colour. Taylor Bequest.

**2463.** *The Cavalier.*
Water Colour. Taylor Bequest.

**2464.** *A Street in Rouen.*
Water Colour. Taylor Bequest.

**2465.** *On the Look Out.*
Water Colour. Taylor Bequest.

**HUET** (JEAN BAPTISTE); B. 1745; D. 1811. *French School.*

A scholar of J. B. Leprince. He was painter to Louis XVI. and a member of the old "Maltrise." He was a good draughtsman and engraver, but lacked originality.

**2516.** *A Pastoral Scene.*
Chalk and Colour. Signed and dated 1778. Purchased in 1903.

**HUNT** (WILLIAM HENRY); B. 1790; D. 1864. *British School.*

Studied under John Varley and at the Royal Academy. He was a constant exhibitor at the Water Colour Society, of which he was a member. His later works are very rich in colour, particularly his fruit and flower pieces, which are unrivalled in their way. His method, however, lacked breadth and largeness of vision.

**2163.** *A Boy Drinking.*
Water Colour. Smith Bequest.

**2164.** *A Siesta.*
Water Colour. Signed, and dated 1852. Purchased in 1880.

**2165.** *The Young Squire.*
Water Colour. Purchased in 1887.

**2166.** *Study of a Man's Head.*
Water Colour. Signed. Purchased in 1892.

**HUYSUM** (JAN VAN); B. 1682; D. 1749. *Dutch School.*

**2167.** *Flowers in a Vase.*
Chalk and Water Colour. Purchased from the James Collection in 1891.

**IBBETSON** (JULIUS CÆSAR); B. 1759; D. 1817. *British School.*

**2168.** *Undercliff, Isle of Wight.*
Water Colour. Exhibited at Manchester, 1857. Smith Gift.

**JACKSON** (G.).

Nothing is known of this artist.

**2376.** *Portrait of a Gentleman.*
Miniature, on ivory. Signed and dated. Purchased in 1889.

**JACKSON** (JOHN), R.A.; B. 1778; D. 1831. *British School.*

**2169.** *Sketch Portrait of Arthur Murphy.*
Pencil, tinted. Purchased in 1889. In Historical and Portrait Gallery.

**JAMES** (Miss E. D'O.) *British School.*

An exhibitor at the Society of Female Artists.

**2170.** *Windsor Forest.*
Water Colour. Signed, and dated 1869. Smith Bequest.

**JEAURAT** (ETIENNE); B. 1699; D. 1789. *French School.*

A scholar of the Flemish painter, Nicholas Vleughels, with whom he went to Rome in 1724. On his return to his native Paris, he was appointed keeper of the King's "Maps and pictures," at Versailles, where he died. He became a member of the old Royal academy (the Maîtrise) in 1733, and its Chancellor in 1781.

**2436.** *La Chocolatiére.*
Black and White Chalk, and pencil. Signed. Purchased in 1901.

**JENKINS** (JOSEPH JOHN); B. 1811; D. 1885. *British School.*

At first an engraver, he finally devoted himself to water colours, and was a member of the Society of Painters in Water Colours. He collected materials for a History of the Society, which were afterwards used by J. L. Roget in his work published in 1891.

**2171.** *Streatley Mill on the Thames.*
Water Colour. Signed, and dated 1867. Smith Bequest.

**JORDAENS** (JAKOB); B. 1593; D. 1678. *Flemish School.*

**2445.** *The Taking Down from the Cross.*
Study for a picture, in pen and colour. Purchased in 1902.

**2614.** *The Peasant and the Satyr.*
Sketch in Black Chalk. First study for a picture at Amsterdam. Purchased in 1907.

**2615.** *The Adoration of the Kings.*
Study for a picture; Chalk and Colour. Purchased in 1907.

**KEARNEY** (WILLIAM HENRY); B. about 1800; D. 1858.
*British School.*

One of the foundation members of the Institute of Painters in Water Colours. His works are in the early manner, carefully drawn and simply coloured.

**2172.** *The Sallyport, Framlingham Castle, Suffolk.*
Water Colour. Signed with initials. Taylor Bequest.

**KIRCHOFFER** (HENRY); B. about 1781; D. 1860.
*British School.*

He was one of the original members of the Royal Hibernian Academy, and a frequent exhibitor up to 1834, chiefly of landscapes, as also portraits and miniatures, and an occasional figure subject. He retired from membership of the Academy in 1835, having taken up his residence in London. He exhibited in London from 1837 to 1843.

**2523.** *Portrait of Charles Robertson, the Artist* (q. v.).
Water Colour. In Historical and Portrait Gallery.

**LANDSEER** (Sir Edwin Henry), R.A.; B. 1802; D. 1873.
*British School.*

**2173.** *Study of a Lion.*
Charcoal, on brown paper. 5 ft. 10½ in. H., 4 ft. 3 in. W. Purchased in 1886.

**LAWRENCE** (Sir Thomas), P.R.A.; B. 1769; D. 1830.
*British School.*

**2174.** *Sketch for Portrait of Marquess Wellesley.*
In Chalk. Purchased in 1885. In Historical and Portrait Gallery.

**2707.** *Study from the Nude.*
Bequest of Miss Eleanor Hone.

**LAWSON** (Cecil Gordon); B. 1851; D. 1882. *British School.*

Son of a Scottish portrait painter, and one of the finest landscape painters of his time.

**2661.** *View in Wharfedale.*
Water Colour. Purchased in 1911.

**LEE** (William); B. 1810; D. 1865. *British School.*

A member of the Institute of Water Colour Painters, and a frequent exhibitor chiefly of English and French figure subjects.

**2468.** *A Welsh Interior.*
Water Colour. Taylor Bequest.

**LEIGHTON** of Stretton (Frederick, Lord), P.R.A.; B. 1830; D. 1896.
*British School.*

"Leighton," says M. Sizeranne, "was the official representative of English painting on the Continent, but was also the representative of Continental painting in England." He was the best of the English eclectics, speaking the chief European languages, knowing most things that had been done in art, and putting his knowledge to profit in the production of works which are not easily criticised, although they will never move the feelings of posterity as will those of many less accomplished but deeper and more concentrated personalities. Lord Leighton was born at Scarborough, the son and grandson of distinguished doctors. His youth was mainly passed on the Continent, where he moved from school to school, learning Italian, German, and French in the process until he spoke them almost as well as his mother tongue. He began to exhibit in England in 1855, with his *Cimabue's Madonna carried in procession through the streets of Florence*, now in the collection of H.M. the King. In 1864 he was elected an A.R.A., in 1869 a full Academician, and in 1878 President, on the decease of Sir Francis Grant. In 1886 he was created a Baronet, and in 1896, a few days before his death, a Peer.

**2175** to **2175D.** *Five Sheets of Drawings.*
Studies, in black and white crayons, of figures and drapery. Purchased in 1897.

**LEITCH** (William Leighton); B. 1804; D. 1883.
*British School.*

Born at Glasgow. Worked at first as a scene-painter, and afterwards studied in Italy, and began to exhibit at the Royal Academy and other exhibitions. He was Vice-President of the Institute of Painters in Water Colours.

**2176.** *View in the Isle of Man.*
Water Colour. Smith Bequest.

**LEWIS** (JOHN FREDERICK), R.A.; B. 1805; D. 1876.
*British School.*

He at first painted in oil, but afterwards turned his chief attention to water-colour, and became President of the Water Colour Society. In 1855 he began again to exhibit in oils, and became a member of the Royal Academy in 1865. By race a Jew, he travelled much in the East, with which most of his pictures are concerned. In the management of brilliant and greatly broken up schemes of colour he has seldom been excelled.

**2476.** *Horses.*
Water Colour Sketch. Presented by Grace, Duchess of St. Albans, in 1902.

**LOUTHERBOURG** (PHILLIP JAMES DE), R.A.; B. 1740; D. 1812.
*British School.*

**2177.** *Illustration for Marmontel's Tale,—"Laurette."*
In Sepia. Exhibited at the Royal Academy in 1776. Engraved in 1776, full size, the landscape by Wm. Byrne, the figures by Bartolozzi. Smith Gift.

**LOVER** (SAMUEL), R.H.A.; B. 1797; D. 1868. *British School.*

**2432.** *Portrait of Himself.*
Pencil. Purchased in Dublin in 1901. In Historical and Portrait Gallery.

**2338.** *Portrait of a Gentleman.*
Miniature, on ivory. Done in 1830. Purchased in Dublin in 1898.

**LUTTERELL** (EDWARD); B. about 1650; D. about 1710.
*British School.*

A native of Dublin. He went to London in early life, and was at first a lawyer, but left that profession to follow art. He excelled in crayon portraits, a series of which were engraved for Kennet's *History of England*. He was one of the earliest workers in the then newly introduced art of Mezzotint—examples of his work in this process are in the Gallery. He also did crayon portraits on copper. The one in the Gallery—see below—shows that his method was to use a copper plate which had been grounded for mezzotinting

**2352.** *Portrait of a Gentleman.*
Crayons, on copper. Signed, and dated 1699. Purchased in Dublin in 1899.

**MacKENZIE** (FREDERICK); B. about 1787; D. 1854.
*British School.*

A member of the Water Colour Society. His works are mostly views of ecclesiastical buildings, accurate in drawing and good in colour.

**2178.** *View of Lincoln Cathedral.*
Water Colour. Signed. Smith Bequest.

**MACLISE** (DANIEL), R.A.; B. 1806; D. 1870. *British School.*

**2179.** *Portrait of Himself.*
Pencil and Water Colour. Presented by W. J. O'Driscoll, Esq., in 1875. In Historical and Portrait Gallery.

**2180.** *Portrait of O'Gorman Mahon.*
Pencil. Purchased in 1892. In Historical and Portrait Gallery.

**2181.** *Portrait of James Rock.*
Pencil. Purchased in 1885. In Historical and Portrait Gallery.

**MACLISE**—*continued.*

**2182.** *Pencil Sketch.*

Original sketch for one of the 116 designs done by him in 1846 for an edition of Moore's "Melodies," published by Longmans. These designs were beautifully engraved on steel by F. Becker.

**2616.** *Design for a Book Illustration.*
Pencil. Purchased in 1907.

**2617.** *Portrait of Sir Andrew Fountaine.*
Pencil. Purchased in 1907.

**2685.** *Portrait of Michael Balfe.*
In Historical and Portrait Gallery.

**MAHONY** (JAMES); B. 1816; D. 1879. *British School.*

A native of Cork. He studied in Rome and travelled much on the Continent. His work was chiefly in water-colour, and he was also a successful wood engraver. He was a member of the New Water Colour Society, and exhibited in London from 1866 to 1878.

**2183.** *A View in Venice.*
Water Colour. Taylor Bequest.

**2450.** *View of Dublin, taken from the Spire of St. George's Church in* 1853.
Water Colour. Exhibited at the Royal Hibernian Academy in 1856. Taylor Bequest. In Historical and Portrait Gallery.

**2451.** *The North Choir Aisle, Westminster Abbey.*
Water Colour. Taylor Bequest.

**2452.** *Visit of Queen Victoria and Prince Albert to the Dublin Exhibition,* 1853.
Water Colour. Exhibited at the Royal Hibernian Academy in 1856. Taylor Bequest. In Historical and Portrait Gallery.

**2453.** *Opening of the Dublin Exhibition of* 1853 *by Queen Victoria.*
Water Colour. Taylor Bequest. In Historical and Portrait Gallery.

**2454.** *Interior of St. George's Chapel, Windsor.*
Water Colour. Taylor Bequest.

**2455.** *Interior of the Chapel Royal, Dublin Castle.*
Water Colour. Exhibited in the Royal Hibernian Academy in 1856. Taylor Bequest. In Historical and Portrait Gallery.

**2456.** *Kilgobbin Castle.*
Water Colour. Exhibited at the Royal Hibernian Academy in 1856. Taylor Bequest.

**2457.** *The Church of SS. Cosmas and Damianus, Rome.*
Water Colour. Taylor Bequest.

**MALTON** (JAMES); D. 1803. *British School.*

Son of Thomas Malton, an architectural draughtsman, and younger brother of Thomas Malton, junior. He accompanied his father to Ireland, and there did a series of views of Dublin, which he published in aquatint in 1797. Many of his water colour drawings of Dublin, which are excellent, were exhibited at the Royal Academy.

**MALTON**—*continued.*

**2184.** *Trinity College, Dublin.*
Water Colour. Purchased in 1885.

**2185.** *The Tholsel, Dublin.*
Water Colour. Smith Gift.

**2186.** *St. Catherine's Church, Dublin.*
Water Colour. Exhibited at Manchester in 1857. Purchased in 1894.

**2631.** *The Casino at Marino.*
Water Colour. Purchased in 1907.

**2292.** *Trinity College, Dublin.*
Water Colour over etched outline. Purchased in 1892.

**2361.** *The Parliament House, Dublin.*
Water Colour over etched outline.

**2638.** *The Custom House, Dublin.*

**2639.** *The Provost's House, Dublin.*

**2640.** *St. Patrick's Cathedral, Dublin.*

**2668.** *View of Trinity College seen through the Portico of the Parliament House.*
All in Historical and Portrait Gallery.

**MANTEGNA** (Andrea); b. 1431; d. 1506. *Italian (Paduan) School.*

**2187.** *Drawing for part of the "Triumph of Julius Cæsar" at Hampton Court.*
Pen and Sepia. From the collections of Lord Spencer, M. Esdaile, and Dr. Wellesley. Purchased in 1866.

**MAPLESTONE** (Henry); d. 1884. *British School.*

**2472.** *A Canal Side.*
Water Colour; signed, and dated 1846. Taylor Bequest.

**MARATTI** (Carlo); b. 1625; d. 1713. *Italian School.*
An important member of the Roman School during the second half of the 17th century. He was a pupil of Andred Sacchi. His jealous rivals called him "Carluccio delle Madonne."

**2674.** *The Liberation of St. Peter.*
Sketch in Black Chalk. Bequest of Miss Eleanor Hone, 1912.

**2675.** *Hercules.*
Sketch in Red Chalk. Bequest of Miss Eleanor Hone in 1912.

**MARLOW** (William); b. 1740; d. 1813. *British School.*
One of the earlier water colour artists; member of the Society of Artists.

**2188.** *The Coliseum, Rome.*
Water Colour. Signed with initials. Smith Gift.

**MAY** (W. W.), m.r.i.; formerly a captain in the Royal Navy; died about 1895. *British School.*

**2562.** *Sunset.*
Water Colour. Signed. Bequest of Miss Callwell, 1904.

**METSU** (GABRIEL); B. about 1630; D. 1667. *Dutch School.*

He was the son of one Jan Metsu, a Flemish painter, by whom no works are known. He may have studied under Gerard Dou at Leyden. He was very precocious, and at the age of 14 was already joining with other Leyden artists in the formation of a society of painters. Four years later he became one of the first members of the new Society of St. Luke. Between 1654 and 1657 he migrated to Amsterdam, where he felt the influence of Rembrandt. His works are among the most highly prized of the Dutch School. In certain technical qualities they have never been excelled.

**2446.** *An Old Woman Cooking.*
Black Chalk. Purchased in 1902.

**MEULEN** (ADAM FRANCOIS VAN DER); B. 1632; D. 1690. *Flemish School.*

He was battle painter to Louis XIV., and accompanied that King in his campaigns. A series of his battle pictures is in the Louvre.

**2189.** *A Military Camp, with siege of a town in the distance.*
Red Chalk. Presented by Henry, Earl of Portarlington, in 1884.

**MIERIS** (FRANS VAN); B. 1635; D. 1681. *Dutch School.*

A pupil of Gerard Dou; painter of *genre* pictures and portraits, mostly of a very small size.

**2190.** *Study of a Youth.*
Black Chalk. On the reverse is a sketch in Black Chalk of a man and woman embracing. Purchased in Amsterdam in 1896.

**MILLER** (WILLIAM).

Worked in Dublin as a landscape painter, and exhibited from 1815 to 1819.

**2637.** *Interior of St. Patrick's Cathedral, Dublin.*
Indian Ink Drawing. In Historical and Portrait Gallery.

**MOLENAER** (JAN MIENSE); B. about 1610; D. 1668. *Dutch School.*

**2191.** *Interior of a Tavern.*
Pencil. Purchased in Amsterdam in 1896.

**MOLYN** (PIETER DE), the elder; B. 1595; D. 1661. *Dutch School.*

A painter of *genre* subjects, landscapes, and battles. He became free of the Guild of St. Luke at Haarlem in 1616. In the entry of the first publication of his banns of marriage he is called "Pieter Molyn, of London, living at Haarlem." He died in London. Technically, he was an excellent painter, and his drawings are among the best of the Dutch School. His son, Pieter Molyn the Younger, is generally known as Tempesta, and sometimes as Pietro de Mulieribus.

**2192.** *Landscape.*
Black Chalk and Wash. Purchased in Amsterdam in 1896.

**MOORE** (ALBERT); B. 1841; D. 1892. *British School.*

Albert Moore was born at York, of a family of painters. His father William Moore, was well known in the North for his portraits, while his elder brother, Henry, was the distinguished painter of the sea. Albert was educated at St. Peter's College, York, and at Kensington Grammar School. But he could draw before he could read, and art was his ruling passion throughout his life. He entered the school of the Royal Academy in 1858, having had a picture hung in the Exhibition of the previous year. In 1862 he visited Rome, where he painted a picture of "Elijah's Sacrifice." Returning to England, he devoted

**MOORE**—*continued.*

himself to the production of the series of decorative pictures by which he is known. He died of cancer in 1892. Albert Moore's art is more Greek in its intention, than that of any other modern painter. He watched for beauty in the contours and attitudes of the human body, in the fall of draperies, and in the delicate tints of inanimate things. His pictures never have anything which compels a title. They exist for their own sake, and if we had to express them in terms of another art it would have to be in those of Music. *In his drawings* he has a marked affinity with Whistler and Leighton.

**2574.** *Study of a Draped Figure.*
Chalk Drawing. Purchased in 1904.

**MOR, or MORO** (ANTONIS) : (Sir Antonio More) ; B. 1512 ; D. 1582.

A pupil of Schoorl. He was the best portrait painter in Northern Europe during the middle years of the Sixteenth Century. He travelled much, painting in England, the Netherlands, Germany, Spain, and Italy. Much of his best work was done for Charles V. and Philip II. One of his best works is a portrait of Queen Mary I. (Tudor) at Madrid. He is known in this country as Sir Antonio More, but no record of his being knighted has come to light. He died at Utrecht.

**2193.** *Head of a Man.*
Pencil Drawing. Purchased in 1892.

**MORLAND** (GEORGE) ; B. 1763 ; D. 1804. *British School.*

**2194.** *Group of figures in a boat.*
Pencil and Red Chalk. Signed, and dated 1792. Smith Gift.

**MULREADY** (WILLIAM), R.A. ; B. 1786 ; D. 1863. *British School.*

**2443.** *Study of a Tree.*
Pencil. Purchased in 1902.

**MULRENIN** (BERNARD), R.H.A. ; B. 1803 ; D. 1868.
*British School.*

**2196.** *Portrait of Charles O'Conor.*
Water Colour. A copy from a Picture. In Historical and Portrait Gallery.

**2197.** *Portrait of John Hogan.*
Indian Ink. Purchased in 1878. In Historical and Portrait Gallery.

**MULVANY** (GEORGE F.), R.H.A. ; B. 1809 ; D. 1869.
*British School.*

**2198.** *Portrait of Lady Blessington.*
Pencil Sketch. Signed. In Historical and Portrait Gallery.

**NASH** (FREDERICK) ; B. 1782 ; D. 1856. *British School.*

Was draughtsman to the Society of Antiquaries and a member of the Water Colour Society. He exhibited in London for the long period of 56 years—616 works in all.

**2199.** *View of Durham.*
Water Colour. Smith Bequest.

**NASH** (JOSEPH) ; B. 1808 ; D. 1856. *British School.*

A pupil of the elder Pugin. His drawings of English architecture, to which he chiefly confined himself, are excellent, and many of them were reproduced by lithography in the *Mansions of England*, and similar works.

**NASH**—*continued.*

**2200.** *Interior of the Gate-house, Kenilworth.*
Water Colour. Signed and dated. Original drawing for the coloured lithograph in Nash's "Mansions of England in the Olden Times." Exhibited at Leeds in 1868. Smith Bequest.

**NESFIELD** (William Andrews); b. about 1793; d. 1881. *British School.*

He served in the army for many years; afterwards devoted himself to landscape gardening, in which he made a great reputation. He was a member of the Water Colour Society, and exhibited from 1823 to 1851.

**2512.** *View of Mamhead.*
Water Colour. Smith Bequest.

**NETSCHER** (Caspar); b. 1639; d. 1684. *Dutch School.*

A painter of German birth, who was a pupil of Terburg, and worked in Holland. He painted chiefly domestic subjects in the style of F. Mieris and Terburg, and was also much employed in small-sized portraits.

**2201.** *Two Sketches.*
1. *A Male Portrait*, in Black Chalk.
2. *Two Ladies and a Gentleman*, in Pen.

Formerly in the De Vos collection, Amsterdam. Purchased in Amsterdam in 1896.

**NEWTON** (Henry). *British School.*

An English artist working in Dublin in the middle of the 19th century.

**2202.** *A View of the Sugar Loaf, near Bray.*
Water Colour. Exhibited at the Royal Hibernian Academy, 1856. Taylor Bequest.

**2203.** *View near Howth.*
Water Colour. Taylor Bequest.

**2204.** *Waterfall, Esna Larach, County Antrim.*
Water Colour. Taylor Bequest.

**2205.** *The Glen.*
Water Colour. Exhibited at the Royal Hibernian Academy in 1856. Taylor Bequest.

**2480.** *Waterfall, Esna Larach, County Antrim.*
Water Colour; large sketch from No. 2204. Taylor Bequest.

**2481.** *Waterfall.*
Water Colour. Taylor Bequest.

**NEWTON** (Sir William John); b. 1785; d. 1869. *British School.*

A successful and popular miniature painter, although his work was deficient in many essentials of good art.

**2206.** *Miniature Portrait of Miss O'Neill.*
Purchased in 1890. In Historical and Portrait Gallery.

**NICHOLSON** (Francis); b. 1753; d. 1844. *British School.*

Born in Yorkshire, he practised in his native county at various places for some years, finally settling in London. He was one of the founders of the Water Colour Society.

**NICHOLSON**—*continued.*

**2207.** *View of Scarborough.*
Water Colour. Smith Bequest.

**NICOL** (ERSKINE) ; A.R.A. ; B. 1825 ; D. 1904. *British School.*

Born at Leith, Scotland, in 1825, studied in Edinburgh, and when 20 years old went to Dublin, where he remained four years. On his return to Edinburgh he painted Irish subjects with much success, and was elected a member R.S.A. In 1863 he went to London, and was elected A.R.A. in 1866. He died in 1904.

**2208.** *Portrait of Sir William Wilde.*
Water Colour. Purchased in 1876. In Historical and Portrait Gallery.

**NOBLE** (R. P.) ; exhibiting 1836 to 1861. *British School.*

**2479.** *A Windmill.*
Water Colour. Taylor Bequest.

**NORTHCOTE** (JAMES), R.A. ; B. 1746 ; D. 1831. *British School.*

A pupil of Sir Joshua Reynolds. He was a painter of merit, but is chiefly remembered now as an interesting conversationalist.

**2585.** *Portrait of James Barry, R.A.*
Pencil Sketch. In Historical and Portrait Gallery.

**O'CONNOR** (JAMES ARTHUR) ; B. 1792 ; D. 1841. *British School.*

**2209.** { *Rochester Castle.*
*View at Ospringe, near Faversham, Kent.*
*On the beach at Sandgate.*

Three Water Colour sketches ; in one frame.

**2210.** { *Dover Castle, from the London Road.*
*Dover, Shakespeare's Cliff in the distance.*
*Dover Cliff.*

Three sketches in Sepia ; in one frame.

**2211** to **2219.** *Thirty-two sketches in Pen and Pencil.*

All the above sketches are from the Artist's note-book. Purchased in London, from James Doyle, Esq., in 1873.

**O'CONNOR** (JOHN), A.R.H.A. ; B. 1830 ; D. 1889. *British School.*

Born in Co. Derry. Was a frequent contributor to the London Exhibitions between 1853 and his death, but his chief occupation was scene painting, in which he reached a high pitch of excellence.

**2220.** *York Gate.*
The old Water Gate of York House, London, the palace of George Villiers, Duke of Buckingham. Water Colour ; signed, and dated 1861. Presented by the Artist.

**O'HEA** (JOHN FERGUS). Living Artist.

**2662.** *Portrait of Barry Sullivan.*
In Historical and Portrait Gallery.

**OLIVER** (Mrs. EMMA SOPHIA (*née* Eburne)—afterwards Mrs. Sedgwick) ; B. 1819 ; D. 1885. *British School.*

**2221.** *The Vale of Dedham.*
Water Colour. Signed, and dated 1857. Smith Bequest.

**O'NEILL** (HENRY); B. 1798; D. 1880. *British School.*

**2222.** *Sketch Portrait,—head only,—of himself.*
Coloured Chalks. Presented by W. Booth Pearsall, F.R.C.S.I., in 1884. In Historical and Portrait Gallery.

**2293.** *A Wood.*
Water Colour. Taylor Bequest.

**2501.** *Kilkenny Castle, from the River.*
Oil Sketch. Purchased in Dublin in 1902.

**OSBORNE** (WALTER FREDERIC), R.H.A.; B. 1859; D. 1903. *British School.*

**2350.** *Portrait of Thomas H. Burke.*
Pencil. Presented by the Artist. In Historical and Portrait Gallery.

**2535.** *The Doll's School.*
Water Colour. Purchased in 1903.

**2536.** *The House Builders.*
Water Colour. Purchased in 1903.

**2538** to **2549.** *Sketches.*
Twelve Sketches and Studies in Pencil. Purchased in 1903.

**2550.** *Portrait of Miss Margaret Stokes.*
Chalks. In Historical and Portrait Gallery.

**2628.** *Rye Harbour.*
Indian Ink Wash. Purchased in 1907.

**2682.** *Portrait of John Hughes,* R.H.A.
Water Colour Sketch. Bequest of Sir Thornley Stoker, 1912.

**OSTADE** (ADRIAEN VAN); B. 1610; D. 1685. *Dutch School.*

**2223.** { 1. *A man and woman dancing.*
2. *A man looking into a jug.*

Two drawings in Pen and Wash. Purchased in Amsterdam in 1896.

**OVERBECK** (JOHANN FRIEDRICH); B. 1789; D. 1869. *Modern German School.*

One of a school of German Painters which for a time materially influenced art in Central Europe. Its chief principle was one of revolt from the sensuousness of the Renaissance. Its members were known as the Nazarenes. Many of Overbeck's religious drawings have been engraved.

**2226.** *Portrait of the Architect Hübsch.*
Pencil. Purchased in Amsterdam in 1896.

**PARS** (WILLIAM), A.R.A.; B. 1742; D. 1782. *British School.*

A constant exhibitor at the Royal Academy, of small portraits and of water colours, or rather tinted drawings, of views on the Continent. He visited Ireland, and several of his Irish views are in the South Kensington Museum.

**2227.** *Lauffenburg, on the Rhine.*
Water Colour. Smith Gift.

**2228.** *The City of Berne.*
Water Colour. Smith Gift.

**PAYNE** (William). Exhibiting 1776 to 1830. *British School.*

A native of Plymouth ; a self-taught artist, who worked in a style entirely his own, at first excellent in colour and in feeling for nature, but later becoming artificial and mannered.

**2496.** *A River Scene with figures.*
Water Colour. Purchased in Dublin in 1902.

**PEARCE** (Stephen) ; d. 1904. *British School.*

**2229.** *Portrait of Charles Lever.*
Coloured Chalks ; drawn in 1849. Purchased from the Artist in 1887. In Historical and Portrait Gallery.

**PELLEGRINI** (Carlo) ; b. 1839 ; d. 1889. *Italian School.*

Born in Capua. Came to England in 1864, and spent the rest of his life there. Contributed caricatures to "Vanity Fair," from 1869 till his death. They are signed "Ape."

**2675.** *Portrait of Colonel T. E. Taylor.*
Original drawing for cartoon in "Vanity Fair."

**2677.** *Portrait of Major O'Gorman.*
Original drawing for cartoon in "Vanity Fair." Both in Historical and Portrait Gallery.

**PETRIE** (George), p.r.h.a. ; b. 1789 ; d. 1866. *British School.*

**2230.** *Pilgrims at Clonmacnoise.*
2 ft. 2¼ in. h., 3 ft. 2 in. w.
Water Colour. Exhibited at Royal Hibernian Academy in 1828. Purchased in Dublin in 1890.

**2367.** *Slane Castle.*
Sketch in Grey Wash. Stokes Bequest.

**2368.** *Old Kilcullen Bridge.*
Sketch in Grey Wash. Stokes Bequest.

**2369.** *View of Kells.*
Sketch in Grey Wash. Stokes Bequest.

**2370.** *Rathmichael Church.*
Sketch in Grey Wash. Stokes Bequest.

**2371.** *Howth Castle.*
Sketch in Grey Wash. Stokes Bequest.

**2372.** *View at Clondalkin.*
Sketch in Grey Wash. Stokes Bequest.

**2373.** *Kildare Cathedral.*
Sketch in Grey Wash. Stokes Bequest.

**2374.** *St. Lawrence's Gate, Drogheda.*
Sketch in Grey Wash. Stokes Bequest.

**2375.** *View of Kilmallock.*
Sketch in Grey Wash.

**2377.** *Church of Mona Inse.*
Water Colour ; drawn in 1838. Stokes Bequest.

**2378.** *View at Mount Usher, Co. Wicklow.*
Sketch in Grey Wash. Stokes Bequest.

**PETRIE**—*continued.*

**2379.** *Old Mill at Rathgar.*
Water Colour. Stokes Bequest. In Historical and Portrait Gallery.

**2380.** *Mountain Landscape.*
Water Colour. Stokes Bequest.

**2381.** *St. Bridget's Well, Co. Clare.*
Water Colour. Exhibited at R.H.A. in 1830. Stokes Bequest.

**2502.** *The Gap of Dunloe.*
Water Colour. Purchased in Dublin in 1902.

**2559.** *Gougane Barra.*
Water Colour. Bequest of Miss Callwell, 1904.

**2577.** *Stone Circle, near Derry.*
Water Colour. Bequest of Miss Callwell, 1904.

**2578.** *Hens' Castle.*
Water Colour. Bequest of Miss Callwell, 1904.

**2579.** *The Twelve Pins, Connemara.*
Water Colour. Bequest of Miss Callwell, 1904.

**2703.** *The Home of the Heron.*
Water Colour. Bequest of Miss Callwell, 1904.

**PETRIE** (James); d. 1819 or 1820. *British School.*

**2231.** *Portrait of George Petrie.*
Miniature, on Ivory. Purchased in 1895. In Historical and Portrait Gallery.

**PIOLA** (Domenico); b. 1628; d. 1703. *Italian School.*

Born at Genoa; studied under Gio. Dom. Capellini. His best picture is the "Miracle of St. Peter at the Beautiful Gate of the Temple," at Cariguano.

**2673.** *Death of the Hydra.*
Sketch in Pen and Wash. Bequest of Miss Eleanor Hone, 1912.

**POLLAJUOLO** (Antonio del); b. 1429; d. 1498.
*Italian (Florentine) School.*

He was the son of Jacopo d'Antonio de Benci, a poulterer, whence he acquired the name of Del Pollajuolo ("son of the poulterer"). He was educated chiefly as a goldsmith, a trade which naturally led to the other arts in the Italy of the Renaissance. He was one of the best of the Florentines of the fifteenth century. His masterpiece as a painter is generally considered to be the *Martyrdom of St. Sebastian*, in the English National Gallery.

**2233.** *Life-sized Head; profile of a young man.*
Black Chalk. Outline pricked; the head cut out, and carefully laid down. On the reverse is a study of feet. From the Wellesley collection. Purchased in 1866.

**POUSSIN** (Nicholas); b. 1594; d. 1665. *French School.*

**2613.** *Joseph, with the Chief Butler and Baker in Prison.*
Pen and Sepia Wash. Purchased in 1907.

**POWELL** (John); b. about 1780; d. after 1833.
*British School.*

Landscape painter in oil and water colour. Exhibited in the Royal Academy from 1796 to 1833.

**POWELL**—*continued.*

**2235.** *Cottage in Hyde Park.*
Water Colour. Signed, and dated 1797. Smith Gift.

**PRICE** (W. Lake) ; b. 1810 ; still living in 1852.

**2236.** *View in Venice ; showing a portion of St. Mark's.*
Water Colour. Signed. Lithographed by Joseph Nash for Lake Price's *Interiors and Exteriors of Venice*, published in 1843. Smith Bequest.

**PRIMATICCIO** (Francesco) ; b. 1504 ; d. 1570.
*Italian* (*Bolognese*) *School.*

Primaticcio was born at Bologna, of a family of some distinction. He studied art under Innocenza da Imola, Bagnacavallo, and Giulio Romano. He is best known as superintendent for Francis I. of the decorative works in the palace of Fountainebleau, in which post he was retained successively by Henry II., Francis II., and Charles IX. He died in Paris. Much of his work, or at least of the pupils working from his designs at Fontainebleau, was destroyed in the 18th century. Various scenes from classical mythology in the *Salle de Madame d'Étampes*, are the chief relics of Primaticcio's own work.

**2239.** *Studies of drapery.*
Red and White Chalk. From the Lawrence collection. Presented by Sir Frederic Burton in 1866.

**PROCACCINI** (Camillo) ; b. 1546 ; d. 1625.
*Italian* (*Bolognese*) *School.*

Son of Ercole Procaccini the elder. He studied under his father and at Rome, and after working for some time in his native city of Bologna removed to Milan, where he died.

**2618.** *Study of a Child.*
Pen. Purchased in 1907.

**PROUT** (Samuel) ; b. 1783 ; d. 1852. *British School.*

As a young man he worked as a topographical draughtsman for Britton's *Beauties of England and Wales*. From 1819 he paid frequent visits to the Continent, and established his reputation by his skilful and picturesque delineation of churches and other buildings. He was a member of the Water Colour Society.

**2241.** *Corner of the Colonnade, Doge's Palace, Venice.*
Water Colour. Smith Bequest.

**PYNACKER** (Adam) ; b. 1622 ; d. 1673. *Dutch School.*

A native of Pijnacker, near Delft. As a youth he studied in Rome, and on his return to Holland, about the year 1655, he rapidly became fashionable. His style resembles that of Jan Both, but is inferior in colour, and sometimes unpleasant in texture. He died in Amsterdam.

**2242.** *Study in a Wood.*
Pen and slight Wash. Purchased in Amsterdam in 1896.

**PYNE** (George) ; b. 1800–1 ; d. 1884. *British School.*

An Associate of the Water Colour Society, and a writer on perspective. He exhibited views and architectural drawings from 1828 to 1852.

**2243.** *An Interior.*
Water Colour. Smith Bequest.

**RAPHAEL—see SANZIO.**

**RAYNER** (Louise). *British School.*

**2244.** *The City of Lincoln, with view of the Cathedral.*
Water Colour. Signed, and dated 1862. Smith Bequest.

**REIGH** (J. D.). Living Artist.

**2586.** *Portrait of C. S. Parnell.*
In Historical and Portrait Gallery.

**REMBRANDT** (Rembrandt Harmensz van Ryn); b. 1606; d. 1669. *Dutch School.*

**2245.** *Sketch for "Simeon in the Temple."*
Pen. On reverse, in red chalk, is a first thought for a similar scene. Purchased in Amsterdam in 1896.

**RENI** (Guido); b. 1575; d. 1642. *Italian (Bolognese) School.*

*Ascribed to Guido Reni.*

**2246.** *The Virgin seated in the Clouds.*
Red Chalk. Purchased in Dublin in 1892.

**RICHARDSON** (Charles). Living 1895. *British School.*

A Newcastle artist, exhibiting in London from 1855 to 1891.

**2247.** *On the Bracklin, Perthshire.*
Water Colour. Signed. Taylor Bequest.

**RICHARDSON** (Thomas Miles, Jun.); b. 1813; d. 1890. *British School.*

Son of an artist of the same name. He worked for some years in his native town of Newcastle-on-Tyne before going to London. He was a frequent exhibitor of landscapes, chiefly views in Scotland and Italy.

**2248.** *River Scene.*
Water Colour. Taylor Bequest.

**2249.** *Posilipo, near Naples.*
Water Colour. Smith Bequest.

**RICHMOND** (George), R.A.; b. 1809; d. 1896. *British School.*

**2250.** *Portrait of Lord O'Hagan.*
Sketch, head only, in Black and Red Chalk. Presented by Lady O'Hagan in 1888. In Historical and Portrait Gallery.

**2251.** *Portrait of Thomas Moore.*
Chalk Sketch. Purchased in 1875. In Historical and Portrait Gallery.

**2252.** *Portrait of Bishop Jebb.*
Pencil Sketch. Presented by the Artist in 1888. In Historical and Portrait Gallery.

**ROBERTS** (David), R.A.; b. 1796; d. 1864. *British School.*

**2253.** *Ruins of a Greek Temple.*
Water Colour. Signed, and dated June 3rd, 1835. Smith Bequest.

**ROBERTS** (Thomas Sautelle); d. 1826. *British School.*

**2439.** *View of Dublin.*
Pencil Drawing. Purchased in 1901. In Historical and Portrait Gallery.

**ROBERTSON** (CHARLES); B. about 1760; D. 1820. *British School.*

**2434.** *Portrait of a Lady.*
Miniature, on Ivory.

**2447.** *Portrait of a Gentleman.*
Miniature, on Ivory.

**2448.** *Portrait of a Gentleman.*
Miniature, on Ivory. All presented by the artist's grandson, Mr. E. Stanley Robertson.

**2524.** *Portrait of Walter Robertson, Miniature Painter.*
Miniature, on Ivory. In Historical and Portrait Gallery.

**2525.** *Portrait of a Gentleman.*
Miniature, on Ivory. All presented by the artist's grandson, Mr. E. Stanley Robertson.

**2526.** *Portrait of Sir Philip Crampton.*
Miniature, on Ivory. In Historical and Portrait Gallery.

**2527.** *Portrait of Maria Robertson.*
One of the artist's daughters. A small full-length figure standing by a Harp. Water Colour drawing.

**2528.** *Portrait Group.*
Three of the artist's children, Charles, Thomas, and Christiana, seated at a table.
Miniature on Ivory. The above four lent by Mr. E. Stanley Robertson.

**ROBERTSON** (CLEMENTINA), afterwards Mrs. Siree; D. 1858. *British School.*

Daughter of the above Charles Robertson. She worked as a miniature painter in Dublin from about 1818 to 1829, about which time she married Mr. John Siree. She resumed the practice of her art in 1847, after her husband's death.

**2529.** *Portrait of John Siree, the artist's husband.*
Miniature, on Ivory. Presented by Mr. E. Stanley Robertson, in 1903.

**2556.** *Portrait of A. Lefroy.*
Water Colour. Presented by Mr. E. Stanley Robertson, in 1905.

**2557.** *Portrait of Rev. J. D. Hastings.*
Water Colour. Presented by Mr. E. Stanley Robertson, in 1905.

**ROCH** (SAMPSON T.); B. about 1748; D. about 1838 or 1839. *British School.*

Sampson Towgood Roch, one of the best of the Irish miniature painters, was a native of the County Waterford. He was deaf and dumb. It is not known where he learnt his art, but he was practising as a miniature painter in Capel-street and Grafton-street, Dublin, at the latter end of the 18th century. In 1792 he left Dublin and took up his residence in Bath, where he worked at his profession for many years, and painted several members of the Royal Family. He finally returned to Ireland, and lived in the Co. Waterford until his death at the age of about 90 years. His miniatures are signed "S. Roch," with date.

**2532.** *Portrait of a Lady.*
Mrs. Mangan, *née* Hoey.
Miniature, on Ivory. Signed "S. Roch, 1788." Purchased in 1903.

**ROGERS** (James Edward), a.r.h.a.; b. 1838; d. 1896.
*British School.*

A native of Dublin; son of James Rogers, q.c. He was by profession an architect, but devoted much of his time to water colour drawing, mainly architectural and marine subjects. He was elected an Associate R.H.A. in 1872, and exhibited in London between 1876 and 1893. He also illustrated several books.

**2515.** *A Street in Limburg.*
Water Colour. Presented by Miss Rogers in 1902.

**ROOKER** (Michael Angelo), a.r.a.; b. 1743; d. 1801.
*British School.*

One of the best of the earlier water colour artists. At first an engraver, he took to painting, receiving instruction from Paul Sandby, and became an Associate R.A. in 1770. His drawings, which are views taken in various English counties, are accurate and delicately done.

**2255.** *The North Gate, Yarmouth.*
Water Colour. Signed. Exhibited at R.A. in 1797. Smith Gift.

**2256.** *The South Gate, Yarmouth.*
Water Colour. Signed. Exhibited at R.A. in 1797. Smith Gift.

**2257.** *Oswestry Church.*
Water Colour. Signed. Smith Gift.

**2258.** *A Landscape.*
Water Colour. Signed. Smith Gift.

**ROSSETTI** (Gabriel Charles Dante); b. 1828; d. 1882.
*British School.*

Son of Gabriel Rossetti, an Italian refugee and commentator on Dante. He studied at the Royal Academy and in the studio of Ford Madox Brown, and was one of the leading spirits of the Pre-Raphaelite Brotherhood at its first formation. As a painter and a poet his works are distinguished by mysticism and poetic feeling, and he displayed great powers as a colourist.

**2259.** *Study, from Miss Jane Burden, afterwards Mrs. William Morris, for a picture of Queen Guinevere.*
Pen and Brown. Signed with monogram, and dated, "Oxford, 1858." Study for the figure in the Union Society's Building, Oxford; head only finished.
This portrait of Mrs. Morris was drawn the year before her marriage, and is said to be one of the earliest and best likenesses of her. Purchased at the Artist's sale in 1883.

**ROTTENHAMMER** (Hans); b. 1564; d. 1623. *German School.*

A native of Munich. While still young he went to Italy, where he remained many years. Returning to Germany he established himself at Augsburg, where he worked with success until his death.

**2382.** *The Holy Family.*
Pen Drawing, heightened with white. Presented by Mr. James F. D'Arcy, in 1903.

**ROWLANDSON** (Thomas); b. 1756; d. 1827. *British School.*

The well-known caricaturist. In his drawings, generally done with a reed pen and slightly tinted, he displays a fertile imagination, great dexterity, and knowledge of the human figure and a rich vein of humorous fancy.

**ROWLANDSON**—*continued.*

**2260.** *View at Ilfracombe, with boats and figures.*
Pen and Water Colour. Signed, and dated 1791. Smith Gift.

**2644.** *Portrait of Governor Wall.*
In Historical and Portrait Gallery.

**2658.** *Wapping Old Stairs.*
Tinted Drawing. Purchased in 1910.

**RUBENS** (PETER PAUL) ; B. 1577 ; D. 1640. *Flemish School.*

**2623.** *Susanna and the Elders.*
Pen and Brown Wash. Purchased in 1907.

**2624.** *Study for the Dragon's Head in the large "Fall of the Damned," at Munich.*
Black Chalk. From Sir Thomas Lawrence's collection. Purchased in 1907.

**RUISDAEL** (JACOB VAN) ; B. 1628-9 ; D. 1682. *Dutch School.*

**2261.** *Landscape.*
Pen and Wash.

**2262.** *Landscape.*
Black Chalk and Wash. Both presented by Henry, Earl of Portarlington, in 1884.

**2263.** *Landscape, with cottage.*
Indian Ink Wash.

**SADLER** (WILLIAM) ; D. about 1788. *British School.*

A portrait painter, English by birth, but practised chiefly in Dublin. He was the son of a musician.

**2657.** *Portrait of J. P. Kemble.*
In Historical and Portrait Gallery.

**SAFTLEVEN** (HERMAN) ; B. in 1609 ; D. 1685. *Dutch School.*

He was the brother of Cornelis Saftleven (q.v.), and a pupil of Jan van Goyen. He painted a large number of very delicately-finished views on the Rhine, the Meuse, &c., into which he introduced large numbers of figures. His pictures have often great charm.

**2264.** *Ruins.*
Water Colour. This drawing has the following inscription in Saftleven's writing on the back :—"Dit op dandersÿde getekent van Herman Saftleven, is buiten Witte Vrouwe 1674, genaempt den groenen boyart." [This (view) drawn on the other side by Herman Saftleven, is outside the Witte Vrouwe (*i.e.* the gate of the White women, or nuns), 1674, called the green orchard.] Purchased in Amsterdam in 1896.

**SANDBY** (PAUL), R.A. ; B. 1725 ; D. 1809. *British School.*

The most notable artist of our early school of water colour painters. His works are often little more than pen outlines with washes of colour, but his perspective is good, and many of his architectural drawings are admirable. The figures in his drawings were often put in by other hands.

**2265.** *A View in Hyde Park ; the Magazine.*
Pen and Water Colour. Smith Gift.

**SANDBY**—*continued.*

**2266.** *A View in Hyde Park; the Serpentine in the distance.*
Pen and Water Colour. Smith Gift.

**2267.** *Wood-yard, Windsor Park.*
Water Colour. Smith Gift.

**2268.** *Wood-yard, Windsor Park.*
Water Colour. Smith Gift. Both signed with initials, and dated 1792.

**2269.** *Scene on a Country Road.*
Water Colour. Smith Gift.

**2270.** *Eltham Palace.*
Pen and Water Colour. Smith Gift.

**2580.** *Windsor Castle.*
Water Colour. Bequest of Mr. W. A. Sandby, 1905.

**2581.** *Landscape.*
Water Colour. Bequest of Mr. W. A. Sandby, 1905.

**2582.** *Landscape.*
Water Colour. Bequest of Mr. W. A. Sandby, 1905.

**SANZIO** (RAFFAELLO); B. 1483; D. 1520. *Italian (Roman) School.*

*School of Raphael.*

**2271.** *Figure of a Man; in his right hand a book, which rests on his knee.*
Pen. From the Lawrence and Wellesley's collections. Purchased in 1866.

**SARTO** (ANDREA D'AGNOLO, called ANDREA DEL SARTO); B. 1486; D. 1530. *Italian (Florentine) School.*

**2272.** *Visit of the Blessed Virgin to St. Elizabeth.*
In Wash. Presented by Sir Frederick Burton in 1866.

**SCHARF** (GEORGE), Sen.; B. 1788; D. 1860. *British School.*

A painter and lithographic draughtsman of German extraction. He fought in the British army at Waterloo. He was father of Sir George Scharf, K.C.B., the first Director of the National Portrait Gallery, London.

**2326.** *View of the Military Hospital, Woolwich, in* 1824.
Water Colour. Signed and dated. Smith Bequest.

**SCOTT** (T.). *British School.*

**2273.** *Portrait of Henry Grattan.*
Indian Ink Drawing, after a portrait by Alexander Pope. Presented by the Duke of Leinster in 1875. In Historical and Portrait Gallery.

**SERRES** (DOMINIC M.). End of 18th century. *British School.*

Son of Dominic Serres, R.A., Landscape artist.

**2274.** *View near Torquay.*
Water Colour. Signed. Smith Gift.

**SHELLEY** (SAMUEL); B. about 1750; D. 1808. *British School.*

Miniature painter. He also did allegorical and subject pieces and book illustrations.

**2275.** *Othello and Desdemona.*
Water Colour. Probably a design for a book illustration. Smith Gift.

**SIMS** (G.); exhibiting from 1829 to 1840. *British School.*

**2294.** *Wimbledon Common.*
Water Colour. Signed. Taylor Bequest.

**SLINGELAND** (PIETER CORNELISZ VAN); B. 1640; D. 1691. *Dutch School.*

**2276.** *Portrait of a Gentleman.*
Black Chalk, heightened with white.

**STANFIELD** (WILLIAM CLARKSON), R.A.; B. 1794; D. 1867. *British School.*

Born in Sunderland of Irish parentage. A marine and landscape painter in oil and water colours. He was a frequent contributor to the Royal Academy, of which he became a member in 1835.

**2277.** *Faquers Rock.*
Water Colour. Signed. Smith Bequest.

**STANLEY** (CALEB ROBERT); B. 1795; D. 1868. *British School.*

Worked chiefly in oil, but exhibited water colours occasionally.

**2278.** *View at Godalming.*
Water Colour. Signed. Smith Bequest.

**STEPHANOFF** (FRANCIS PHILLIP); B. 1788; D. 1860. *British School.*

A popular and successful artist both in oil and water colour. Exhibited at the Royal Academy and the Water Colour Society. Many of his works are engraved.

**2505.** *Scene from King Lear.*
Act iii., Scene 7. Lear, Gloster, Kent, Edgar, and Fool.
Water Colour. Smith Bequest.

**STEVENS** (ALFRED); B. 1818; D. 1875. *British School.*

A native of Blandford, Dorset. When he was eight, he could make a recognizable portrait, and generally showed such promise that he was sent to Italy, by a discriminating patron, the Hon. and Rev. Samuel Best. In Italy he studied the works of the renaissance with extraordinary assiduity, distributing his attention equally over painting, sculpture, and architecture. He returned to England about 1848, and was much employed as a designer for decoration and for objects of art and use of various kinds. In 1856 he was commissioned to carry out his design for a monument to the Duke of Wellington in St. Paul's, which occupied most of his attention for the rest of his life. He also did fine work in Dorchester House, Park Lane, and designed a magnificent memorial of the 1851 Exhibition, which was not carried out. The model is in the Victoria and Albert Museum. Several of his oil pictures are in the Tate Gallery, which has a room chiefly devoted to his work. He died suddenly in his house on Haverstock Hill, London. It is now being gradually recognised that he was perhaps the greatest artist of the nineteenth century.

**2485.** *Two Sketches of Children.*
Red Chalk.

**STEVENS**—*continued.*

**2486.** *Three Studies of Figures and Drapery.*
Red Chalk.

**2487.** *Two Figure Studies.*
Red Chalk.

**2488.** *Three Figure Studies.*
Red Chalk.

**2489.** *Study from a Picture.*
Pencil.

**2490.** *Two Studies from Pictures.*
Pencil.

**2491.** *Group, two Figures.*
Red Chalk.

**2492.** *Three Sketches of Figures.*
Red Chalk.

**2493.** *Study from a Picture.*
Pencil.

**2494.** *Two Studies from a Picture.*
Pencil. All purchased in 1900.

**2558.** *Study of a Female Figure.*
Red Chalk. Purchased in 1905.

**SWAN** (JOHN MCALLAN) ; B. 1847 ; D. 1910. *British School.*

The son of a civil engineer ; born at Old Brentford, his extraction being half Scotch and half Irish. He studied art in the schools at Worcester and Lambeth, and in Paris under Gérôme, Bastien-Le-Page, Dagnan-Bouveret, and Frémiet. He exhibited from 1878 to 1910 at the Royal Academy, of which he became an associate in 1894, and a full member in 1905. He was also a member of the Royal Water Colour Society, and of many foreign societies. He divided his time pretty equally between painting and sculpture. His drawings rank with the finest that have ever been done.

**2650.** *Portrait of Matthew Maris.*
In Red Chalk. Drawn in 1897.

**2651.** *Leopards Eating.*
Sketch in Black and Red Chalk on blue paper.

**2652.** *Study of a Lioness.*
In Black Chalk.

**2653.** *Study for "Circe."*
In Chalks on blue paper.

**2654.** *Study of a Tiger.*
In Chalks on brown paper.

**2555.** *Joseph in Prison.*
Sketch for a Picture ; in coloured Chalks.

**2656.** *Study of a Tiger.*
In Black and Red Chalks. All purchased in 1911.

**2660.** *Study of a Lioness.*
Black and White Chalk on blue paper.

**SWINTON** (James Rannie) ; b. 1816 ; d. 1888. *British School.*

**2280.** *Portrait of the Marchioness of Clanrikarde.*
Chalks. Signed, and dated 1855. In Historical and Portrait Gallery.

**TATHAM** (F. ). *British School.*

**2281.** *The Tired Organ Boy.*
Water Colour. Smith Bequest.

**TENIERS** (David) ; b. 1610 ; d. 1690. *Flemish School.*

**2337.** *Study for a picture of Boers merry-making.*
Pencil. Purchased in 1898.

**TOPHAM** (Francis William) ; b. 1808 ; d. 1877. *British School.*

A self-taught artist ; a member of the Water Colour Society, and a frequent exhibitor. He travelled much, and many of his subjects are drawn from Ireland.

**2282.** *Irish Peasant Mother and Child.*
Water Colour. Taylor Bequest.

**TURNER** (Joseph Mallord William) ; b. 1775 ; d. 1851. *British School.*

**2283.** *St. Alban's Abbey.*
Water Colour. Smith Gift.

**2284.** *Harlech Castle ; landscape study.*
Grey Wash. Smith Gift.

**2573.** *Landscape.*
Water Colour Sketch. Bequest of Miss Callwell, 1904.

The following thirty-one drawings by Turner were bequeathed to the Gallery by Henry Vaughan, Esq., of 28 Cumberland Terrace, Regent's Park, London, who died in 1900. Under the terms of the bequest these drawings are only to be publicly exhibited during the month of January in each year ; for the other eleven months they are to be kept in a cabinet provided for the purpose. They will, however, be shown to visitors on application.

**2401.** *Shipping.*
Pencil Drawing.

**2402.** *View near Netley Abbey.*
Indian Ink, with a little blue. Early Drawing, about 1792.

**2403.** *The Campagna, Rome.*
Water Colour.

**2404.** *Dover Harbour.*
Indian Ink, with a little blue.

**2405.** *Waterfall.*
Indian Ink. After a Swiss Drawing by J. R. Cozens.

**2406.** *Shakespeare's Cliff, Dover.*
Indian Ink, with a little blue.

**2407.** *Old Dover Harbour.*
Indian Ink, with a little blue.

**TURNER**—*continued.*

**2408.** *The West Gate, Canterbury.*
Water Colour. Signed "Turner." Exhibited at R.A. in 1887.

**2409.** *Beech Trees, Norbury Park, Leatherhead.*
Water Colour. Exhibited at Manchester, 1857.

**2410.** *Edinburgh, from above Duddingstone.*
Water Colour.

**2411.** *Shipwreck off Hastings.*
Water Colour. Exhibited, Manchester, 1857; R.A., 1891. Engraved by W. Miller, 1866.

**2412.** *Off Hastings.*
Water Colour Sketch.

**2413.** *The Mewstone, off Plymouth Harbour.*
Water Colour. The blues (Antwerp or Prussian) have apparently darkened. Exhibited at Manchester, 1857; Burlington Fine Arts Club, 1871. Engraved by W. B. Cooke, 1816, *South Coast.*

**2414.** *Clovelly Bay.*
Water Colour. Engraved by W. Miller, 1824, *South Coast.*

**2415.** *Folkestone.*
Water Colour. Signed "Turner." Exhibited R.A., 1891.

**2416.** *Italian River.*
Water Colour.

**2417.** *San Giorgio Maggiore, Venice.*
Water Colour sketch.

**2418.** *Passau, on the Danube.*
Water Colour.

**2419.** *The Stelvio Pass.*
Water Colour.

**2420.** *Bellinzona.*
Water Colour sketch on white paper; detail with Pen.

**2421.** *Tête Noire.*
Water Colour sketch.

**2422.** *Lake Lucerne.*
Study in Pencil and Wash.

**2423.** *The Doge's Palace, Venice.*
Water Colour.

**2424.** *The Ruined City of Assos.*
Water Colour. Engraved by W. Finden for Finden's *Bible.*

**2425.** *Yarmouth.*
Water Colour. Exhibited at R.A., 1892.

**2426.** *Grand Canal, Venice.*
Water Colour Sketch. Exhibited at R.A., in 1892.

**2427.** *Lake Lucerne.*
Study in Pencil and Wash.

**TURNER**—*continued.*

**2428.** *Lake Lucerne.*
Study in Pencil and Wash.

**2429.** *Sisteron, Basses Alpes.*
Body Colour on blue paper. Exhibited at Burlington Fine Arts Club in 1871. The identification of this drawing with Sisteron is doubtful.

**2430.** *Petworth Park.*
Body Colour on Blue Paper.

**2431.** *Falls of the Reichenbach.*
Water Colour. About 1802.

**ULFT** (JACOB VAN DER); B. 1627; D. after 1688. *Dutch School.*

A native of Gorcum, where he appears to have worked as a glass painter. Later he painted small historical pictures, processions, and views of Rome, &c.

**2286.** *The Entry of the Muscovite Embassy into Gorcum.*
Pencil, Pen and Wash. Purchased in Amsterdam in 1896.

**2287.** 1. *Christopher Fabricius at the Stake.*

Christopher Fabricius, an ex-Carmelite monk, was burnt at Antwerp in 1564, for preaching and teaching the principles of the Reformation. See Motley's "*Rise of the Dutch Republic.*" Vol. I., pp. 416-417, edition of 1869.

2. *Persecutions in Ireland.*
Water Colour. Purchased in Amsterdam in 1896.

**VAILLANT** (WALLERANT); B. 1623; D. 1677. *Flemish School.*

Painter, etcher, and mezzotinter, was the eldest of five brothers, all artists. He was born at Lille, but studied art at Antwerp under Erasmus Quellinus. He is said to have visited England in the suite of Prince Rupert, from whom he learnt the art of scraping in mezzotint. He finally settled in Amsterdam, where he died.

**2435.** *Portrait of Marshal Turenne.*
Black and White Chalk. Purchased in 1901.

**VANVITELLI**: *see* WITTEL.

**VARLEY** (JOHN); B. 1778; D. 1842. *British School.*

Landscape artist; one of the foundation members of the Water Colour Society. His landscapes are well composed, and his colouring good, but simple; necessity compelled him to work for the dealers, and hence much of his work, especially of his later period, is inferior.

**2288.** *Bayham Abbey.*
Water Colour. Signed, and dated 1816. Smith Bequest.

**2289.** *Knaresborough.*
Water Colour. Signed, and dated 1804. Smith Bequest.

**VASARI** (GIORGIO); B. 1511; D. 1574. *Italian (Roman) School.*

**2291.** *The Holy Family.*
Pen outline. Presented by Mr. Hodder M. Westropp, in 1864.

**VELDE** (WILLIAM VAN DE), the younger; B. 1633; D. 1707. *Dutch School.*

**2339.** *A Dutch Galley.*
Pen and Wash.

**VELDE**—*continued.*

**2340.** *Design for a picture of a Naval Engagement.*
Pen and Wash.

**2341.** *A French Man-of-War.*
Pencil.

**2342.** *A Dutch Vessel.*
Pencil and Wash.

**2344.** *A Dutch Man-of-War.*
Pencil.

**2345.** *Design for a picture of a Naval Engagement.*
Pen and Wash. All presented by Henry, Earl of Portarlington, in 1884.

**2346.** *Design for a picture of a Naval Engagement.*
Indian Ink. Purchased in 1890.

**VICKERS** (Alfred Gomersal); b. 1810; d. 1837.
*British School.*

An artist in oil and water colour, principally of marine and subject pieces. In 1833 he went to Russia, and made a number of drawings, many of which were engraved and published.

**2295.** *View in Russia.*
Water Colour. Smith Bequest.

**VINNE** (Laurens van der); b. 1658; d. 1729. *Dutch School.*

A scholar of Berchem. He became a member of the Haarlem Guild of St. Luke in 1685. He died at Haarlem.

**2296.** *A Village Fair.*
Pen and Water Colour. Purchased in Amsterdam in 1896.

**VORSTERMAN** (Lucas); b. 1578; d. after 1656. *Dutch School.*

An engraver, but began life as a student of painting in the *atelier* of Rubens. He came to England about 1623, and lived here until 1631, being much employed by Charles I. and the Earl of Arundel. His plates are numerous. An excellent *catalogue raisonné*, with a notice of his life, was published by Mr. Henri Hymans, in 1893.

**2096.** *Portrait of Thomas Howard, Earl of Arundel.*
Indian Ink, slightly coloured. Sketch for an engraving by him after a picture by Van Dyck. From the Lawrence and Brett collections. Purchased in 1864.

**WARD** (James), r.a.; b. 1769; d. 1859. *British School.*

Painter and mezzotint engraver. Principally noted for his painting of horses and cattle in excellent landscapes, and for his fine mezzotints. Several of his best pictures are in the English National Gallery.

**2297.** *The Peddler.*
Water Colour. Signed. Smith Bequest.

**WARD** (Edward Mathew), r.a.; b. 1816; d. 1879.
*British School.*

Ward was born in Pimlico. He entered the Academy Schools in 1835, but a year later went to Rome, where he stayed nearly three years, afterwards studying fresco at Munich under Cornelius. In 1846 he was elected A.R.A. In 1852 he was commissioned to paint eight wall pictures in the House of Commons corridor. In 1855 he became a full Academician. At the end of his life he suffered from intense depression of spirits, which culminated in loss of reason, and suicide.

**WARD**—*continued.*

**2298.** *Study of a Man.*
Water Colour. Signed, and dated Feb. 7, 1836. Smith Bequest.

**WARD** (LESLIE). Living Artist; B. 1851.
"Spy," of "Vanity Fair."

**2666.** *Portrait of The O'Donoghue.*
Original drawing for Cartoon in "Vanity Fair."

**2699.** *Portrait of Charles Hemphill.*
Afterwards 1st Lord Hemphill. Original drawing for Cartoon in "Vanity Fair."

**2700.** *Portrait of Lord Morris.*
Original drawing for Cartoon in "Vanity Fair." All in Historical and Portrait Gallery.

**WARREN** (HENRY); B. 1798; D. 1879. *British School.*

Was President of the Institute of Painters in Water Colours. His works are chiefly large, well-studied groups, scenes of Eastern life and sacred subjects. He also designed illustrations for several important works, and wrote some books upon art subjects.

**2473.** *A Religious Procession.*
Water Colour. Taylor Bequest.

**WARREN** (SARAH S.). Living, 1893. *British School.*

**2504.** *View on the Thames.*
Water Colour. Smith Bequest.

**WATKINS** (BARTHOLOMEW COLLES), R.H.A.; B. 1833; D. 1891. *British School.*

**2503.** *View at Esher, Surrey.*
Water Colour. Painted in 1876. Purchased in Dublin in 1902.

**WATTEAU** (ANTOINE); B. 1684; D. 1721. *French School.*

**2299.** *A Lady standing with her back turned.*
Red Chalk. Engraved in *Watteau's Works* (304).

**2300.** *A Lady and Two Gentlemen.*
Red Chalk.

**2301.** *A Young Man tuning a Violin.*
Black and Red Chalk. From Brisart collection.

**2302.** *Head of an Abbé.*
Black and Red Chalk. All purchased from the James collection in 1891.

**WEBBER** (JOHN), R.A.; B. 1752; D. 1792. *British School.*

One of the earlier English water colour artists. Studied in Paris and at the Royal Academy. In 1776 he accompanied Captain Cook, in his last voyage, as draughtsman, and on his return in 1780 the drawings he had made were engraved for the Admiralty, and he also published in 1808 a series of coloured aquatints from them. He became a member of the R. A. in 1791. His drawings, though careful and accurate delineations of the scenes he had witnessed, are otherwise weak and poor in colour.

**WEBBER**—*continued.*

**2303.** *View in Otaheite, with native canoe.*
Water Colour. Engraved in Webber's "*Coloured Views in the South Seas*," 16 plates, folio, 1808. Exhibited at the Burlington Fine Arts Club in 1871. Smith Gift.

**2304.** *Bala, Merionethshire.*
Water Colour. Signed, and dated 1790. Smith Gift.

**2305.** *Thanethlide, Wales.*
Water Colour. Signed, and dated 1790. Smith Gift.

**WEIGALL** (CHARLES H.). *British School.*

Exhibited from 1810 to 1876, at the Royal Academy and at the Institute of Painters in Water Colours, of which he was a member. His works were figure subjects and animals. He was author of several hand-books on art.

**2514.** *A Disputed Claim.*
Water Colour. Smith Bequest.

**WELLS** (HENRY TANWORTH).

**2684.** *Portrait of W. E. H. Lecky.*
In Historical and Portrait Gallery.

**WESTALL** (RICHARD), R.A.; B. 1765; D. 1836. *British School.*

A painter in oil and water colour. His work, though wanting in strength is effective, and he excelled in little rural scenes like the drawing catalogued below. He was perhaps at his best in book illustration.

**2306.** *A Girl carrying a Water Bucket.*
Water Colour. Signed with initials, and dated 1825. Smith Bequest.

**WHEATLEY** (FRANCIS), R.A.; B. 1747; D. 1801. *British School.*

**2307.** *Rustic Scene.*
Water Colour. Signed with initials, and dated 1785 (?) Exhibited at Manchester in 1857. Smith Gift.

**WHEELWRIGHT** (H.) *British School.*

**2308.** *Pieta.*
Water Colour; after the picture by Giottino in Uffizi Gallery, Florence.

**2309.** *St. Stephen preaching.*
Water Colour; from the Fresco by Fra Angelico in the Vatican Chapel of St. Nicholas, Rome.

**2310.** *A Woman with a Child in her arms.*
Water Colour; from the same Fresco.

**2311.** *The Presentation in the Temple.*
Water Colour; after Giotto.

**2312.** *Jesus amidst the Doctors.*
Water Colour; after Giotto. Both from pictures by Giotto formerly in the Church of Santa Croce, and now in the Galleria Antica e Moderna (Accademia), Florence. All bequeathed by Miss Thompson, of 16 Fitzwilliam-place, Dublin. 1894.

**WHOOD** (ISAAC) ; B. 1688 ; D. 1752. *British School.*

A portrait painter practising in London. He was patronised by the Duke of Bedford, for whom he painted many pictures now at Woburn Abbey.

**2633.** *Portrait of Dean Swift.*

Pencil. Purchased in 1907. In Historical and Portrait Gallery.

**WILD** (CHARLES) ; B. 1781 ; D. 1835. *British School.*

His work was almost wholly architectural, his subjects being generally English and foreign cathedrals, good in drawing and colour, and effectively treated.

**2313.** *Interior of Amiens Cathedral.*

Water Colour. Smith Bequest.

**WILKIE** (DAVID), R.A. ; B. 1785 ; D. 1841. *British School.*

**2606.** *Interior of a Kitchen.*

Pencil Sketch. Signed, and dated, "David Wilkie, 1817, Perth." Purchased in 1907.

**WILLE** (JOHANN GEORG) ; B. 1715 ; D. 1808. *German School.*

Wille was born near Konigsberg. He learned to engrave as an apprentice to a gunmaker, and in 1736 went to Paris, where he engraved some portraits after Rigand. He also engraved historical subjects, and excelled in his rendering of the works of the Dutch painters. He died in Paris.

**2610.** *A Peasant's Bed.*

Chalk and Indian Ink Wash. Purchased in 1907.

**WILLIAMS** (HUGH WILLIAM) ; B. 1773 ; D. 1849. *British School.*

Known as "Grecian Williams." Worked for many years in Edinburgh ; afterwards travelled in Greece and Italy, and on his return exhibited drawings of those countries.

**2314.** *Loch Lomond.*

Water Colour. Signed. Smith Bequest.

**WILLIAMS** (PENRY) ; B. 1798 ; D. 1885. *British School.*

Began as a house painter ; became a student at the R.A., and exhibited there and at the Water Colour Society from 1822. He passed his latter years at Rome, where he died. He worked both in oil and water-colour.

**2315.** *The Tambourine.*

Water Colour. Similar to the oil picture by the artist belonging to the National Gallery, London (Vernon collection), now on loan at Nottingham, which has been engraved by J. Rolls. Smith Bequest.

**WILSON** (RICHARD), R.A. ; B. 1714 ; D. 1782. *British School.*

**2316.** *Study for a Landscape composition.*

Chalk. Presented by J. H. Hawkins, Esq.

**WIT** (JAKOB DE) ; B. 1695 ; D. 1754. *Dutch School.*

A pupil of Albert van Spiers and of Jakob van Hal. He turned his attention, however, to the works of Rubens and Van Dyck. In 1712 and 1713 he made drawings from wall pictures of Rubens, in the Jesuit Church at Antwerp, which were immediately afterwards destroyed by lightning, so that we are indebted to De Wit's copies, which were engraved, for our knowledge of them. In late life he was almost exclusively employed on grisaille decoration for the houses of the upper classes in Holland.

**2317.** *Two Decorative Designs.*

Pen and Wash. Purchased in Amsterdam in 1896.

**WITTEL** (KASPAR VAN) ; B. 1674 ; D. 1736.

A native of Utrecht. He spent most of his life in Italy, where he Italianised his name to VANVITELLI. He died in Rome.

**WITTEL**—*continued.*

**2670.** *Woman and Child.*
Black Chalk. Bequest of Miss Eleanor Hone, 1912.

**WOOD** (JOHN); B. 1801; D. 1870. *British School.*

An artist who painted historical and *genre* pieces and portraits. His early career was promising, but he was unable to maintain his reputation, and his art degenerated, chiefly perhaps from failing health.

**2327.** *Portrait of M. W. Balfe.*
Coloured Chalks. Purchased in 1888. In Historical and Portrait Gallery.

**WOOLLEY** (SAMUEL).

**2668.** *Portico of the House of Lords.*
In Historical and Portrait Gallery.

**WOUWERMAN** (PHILIPS); B. 1619; D. 1668. *Dutch School.*

**2318.** *Landscape with horses and figures.*
Indian Ink Wash. Purchased from the James collection in 1891.

**WRIGHT** (JOHN MASEY); B. 1777; D. 1866. *British School.*

He began as a scene painter; afterwards exhibited in oils at the R.A. In 1824 he was elected a member of the Water Colour Society, and thenceforth confined himself entirely to water colour. He also did a good deal of work for book illustration.

**2319.** *An Assembly at Stafford House.*
Water Colour. Exhibited at Leeds in 1868. Smith Bequest.

**WYNANTS** (JAN); 17th Century. *Dutch School.*

**2320.** *Landscape.*
Water Colour. Purchased in 1897.

**YEATS** (JOHN BUTLER), R.H.A. Living Artist.

**2442.** *Portrait of Isaac Butt*, M.P.
Purchased in 1902. In Historical and Portrait Gallery.

**2575.** *Portrait of James Whiteside.*
Pen Sketch. Purchased from the Artist in 1904. In Historical and Portrait Gallery.

**ZAMPIERI** (DOMENICO), commonly called DOMENICHINO; B. 1581; D. 1641. *Italian (Bolognese) School.*

**2321.** *The Martyrdom of St. Lawrence.*
Pen outline. Presented by Hodder M. Westropp, Esq., in 1864.

**2322.** *A Female Head.*
Red Chalk. From the Brett collection. Purchased in 1864.

**ZURBARAN** (FRANCISCO); B. 1598; D. 1662. *Spanish School.*

**2323.** *Study of part of a figure and hands.*
Black and White Chalk. Purchased in 1892.

**UNKNOWN ARTISTS.**

ITALIAN SCHOOL.

**2328.** *A Doge, or Senator, with Patron Saint, kneeling before Saint Mark.*
A Venetian Illumination, early 16th Century. Purchased at the sale of the Duke of Somerset's collection in 1890.

**UNKNOWN ARTISTS**—*continued.*

BRITISH SCHOOL.

**2332.** *Portrait of Lord Lucan.*
Water Colour. Purchased in 1889. In Historical and Portrait Gallery.

**2195.** *Portrait of Lord Clarendon.*
Indian Ink drawing, after a picture by Sir Peter Lely. Presented by H. E. Doyle, C.B., in 1887. In Historical and Portrait Gallery.

**2141.** *Portrait of Lady Blessington.*
Miniature, on Ivory; after Sir Thomas Lawrence. Purchased in 1890. In Historical and Portrait Gallery.

**2329.** *Portrait of the Duke of Wellington.*
Water Colour; after a sketch by Charles Leslie. Purchased in 1886. In Historical and Portrait Gallery.

**2330.** *Portrait of Rev. H. Boyd.*
Silhouette in Black Ink. Presented by Mr. T. H. Longfield, in 1897. In Historical and Portrait Gallery.

**2331.** *Portrait of O'Sullivan Beare.*
Water Colour; after a picture at Salamanca. Presented by the Rev. C. P. Meehan in 1884. In Historical and Portrait Gallery.

**2225.** *Portraits of John Colgan, Thomas Fleming, and Hugh MacCaghwell.*
Water Colour; after Frescos at St. Isidore's, Rome. Presented by the Rev. C. P. Meehan in 1884. In Historical and Portrait Gallery.

**2237.** *Portrait of Archbishop Peter Lombard.*
Oil Miniature. In Historical and Portrait Gallery.

**2536.** *Portrait of Richard Robert Madden.*
Silhouette. Small, full-length. Presented by Thomas More Madden, M.D., in 1901. In Historical and Portrait Gallery.

**2530.** *Portrait of Sir E. Stanley.*
Miniature, on Ivory. Presented by Mr. E. Stanley Robertson, in 1903. In Historical and Portrait Gallery.

**2531.** *Portrait of an Officer.*
Miniature, on Ivory. Lent by Mr. E. Stanley Robertson.

**2533.** *Portrait of Rev. Wm. Blachford.*
Miniature, on Ivory. Bequeathed by Miss Ashley, and received in the Gallery in 1903.

**2534.** *Portrait of Mrs. Blachford.*
Silhouette, on Glass. Bequeathed by Miss Ashley, and received in the Gallery in 1903.

**2602.** *View of the Pigeon House.*
Water Colour. In Historical and Portrait Gallery.

**2605.** *Portrait of Sergeant James Graham.*
Water Colour Sketch. In Historical and Portrait Gallery.

**2680.** *Portrait of Mrs. Thorp.*
Miniature; probably Irish. Purchased in 1912.

**2686.** *Portrait of a Gentleman.*
Miniature on Ivory; signed "T.H." Purchased in 1912.

## THE LIBER STUDIORUM.

The series of landscapes in mezzotint known as the *Liber Studiorum* is a creation of that period of Turner's career in which he was pitting himself successively against those masters who were most in fashion with the collectors of his own time. At Chatsworth there was, and is, a collection of drawings by Claude, after his own pictures, known as the *Liber Veritatis*. This Turner set himself to rival. The scheme formed itself in his mind about 1806, and was carried out between 1807 and 1819. Claude was then at the zenith of his *prestige*, and, as a painter, Turner was strongly under his spell. He took every pains to secure himself the victory in the projected contest. His *Liber* was to be designed by himself and engraved by the best living practitioners of the various processes chosen. In the course of publication the processes were often varied. Some of the plates were designed, outlined in etching, and mezzotinted by the painter himself; others were etched and mezzotinted by various engravers; but the bulk were carried by Turner to the etching stage, and then mezzotinted by Charles Turner, Lupton, Say, Hodgetts, and others. The preliminary drawings were made in sepia. Most of these are now in the National Gallery, London. Originally the series was intended to consist of 100 subjects, but only 71 of these were published during Turner's life. Of the 29 plates required to complete the hundred, twenty had been carried some distance towards completion when, in 1819, the publication was stopped. Sketches for several more exist, but among these are a few which are not universally accepted as intended for the *Liber*. During Turner's life and for many years after his death the *Liber Studiorum* was neglected by students and collectors. Good impressions of the plates are now keenly sought after, and the work, as a whole, is recognized as one of the greatest productions of his genius. The present collection, which the Irish National Gallery owes to the generosity of Mr. Stopford Brooke, consists, almost entirely, of admirable impressions.

I. The Frontispiece. Drawn and etched by J. M. W. Turner; the centre engraved in mezzotint by J. M. W. Turner—the remainder by J. C. Easling.

II. The Bridge and Cows. Drawn and etched by J. M. W. Turner; engraved in mezzotint by Charles Turner.

III. The Woman and Tambourine. Drawn and etched by J. M. W. Turner; engraved in mezzotint by Charles Turner.

IV. Flint Castle. Drawn and etched by J. M. W. Turner; engraved in mezzotint by Charles Turner.

V. Basle. Drawn and etched by J. M. W. Turner; engraved in mezzotint by Charles Turner.

VI. Jason. Drawn and etched by J. M. W. Turner; engraved in mezzotint by Charles Turner.

VII. The Straw Yard. Drawn and etched by J. M. W. Turner; engraved in mezzotint by Charles Turner.

VIII. Castle above the Meadows—or, Oakhampton Castle. Drawn and etched by J. M. W. Turner; engraved in mezzotint by Charles Turner.

IX. Mount St. Gothard. Drawn and etched by J. M. W. Turner; engraved in mezzotint by Charles Turner.

X. Ships in a Breeze. Drawn and etched by J. M. W. Turner; engraved in mezzotint by Charles Turner.

XI. Holy Island Cathedral. Drawn and etched by J. M. W. Turner; engraved in mezzotint by Charles Turner.

XII. Pembury Mill, Kent. Drawn and etched by J. M. W. Turner; engraved in mezzotint by Charles Turner.

XIII. Bridge in Middle Distance—or, The Sun between Trees. Drawn and etched by J. M. W. Turner; engraved in mezzotint by Charles Turner.

XIV. Dunstanborough Castle. Drawn and etched by J. M. W. Turner; engraved in mezzotint by Charles Turner.

XV. Lake of Thun. Drawn and etched by J. M. W. Turner; engraved in mezzotint by Charles Turner.

XVI. The Fifth Plague. Drawn and etched by J. M. W. Turner; engraved in mezzotint by Charles Turner.

XVII. Farmyard, with the Cock. Drawn and etched by J. M. W. Turner; engraved in mezzotint by Charles Turner.

XVIII. Drawing of the Clyde. Drawn and etched by J. M. W. Turner; engraved in mezzotint by Charles Turner.

XIX. Little Devil's Bridge over the Russ above Altdorf, Switzerland. Drawn and etched by J. M. W. Turner; engraved in mezzotint by Charles Turner.

XX. The Leader Sea-piece—or, The Guardship at the Nore. Drawn and etched by J. M. W. Turner; engraved in mezzotint by Charles Turner.

XXI. Morpeth, Northumberland. Drawn and etched by J. M. W. Turner; engraved in mezzotint by Charles Turner.

XXII. Juvenile Tricks. Drawn and etched by J. M. W. Turner; engraved in mezzotint by W. Say.

XXIII. The Hindoo Worshipper. Drawn and etched by J. M. W. Turner; engraved in mezzotint by R. Dunkarton.

XXIV. Coast of Yorkshire, near Whitby. Drawn and etched by J. M. W. Turner; engraved in mezzotint by W. Say.

XXV. Hind Head Hill, on the Portsmouth Road. Drawn and etched by J. M. W. Turner; engraved in mezzotint by R. Dunkarton.

XXVI. London, from Greenwich. Drawn and etched by J. M. W. Turner; engraved in mezzotint by Charles Turner.

XXVII. Windmill and Lock. Drawn and etched by J. M. W. Turner; engraved in mezzotint by W. Say.

XXVIII. Junction of Severn and Wye. Drawn, etched, and engraved in mezzotint by J. M. W. Turner.

XXIX. Marine Dabblers. Drawn and etched by J. M. W. Turner; engraved in mezzotint by W. Say.

XXX. Near Blair Athol, Scotland. Drawn and etched by J. M. W. Turner; engraved in mezzotint by W. Say.

XXXI. Lauffenbourg, on the Rhine. Drawn and etched by J. M. W. Turner; engraved in mezzotint by T. Hodgetts.

XXXII. Young Anglers. Drawn and etched by J. M. W. Turner; engraved in mezzotint by R. Dunkarton.

XXXIII. St. Catherine's Hill, near Guildford. Drawn and etched by J. M. W. Turner; engraved in mezzotint by J. C. Easling.

XXXIV. Martello Towers, near Bexhill, Sussex. Drawn and etched by J. M. W. Turner; engraved in mezzotint by W. Say.

XXXV. Inverary Pier, Loch Fyne: Morning. Drawn, etched, and engraved in mezzotint by J. M. W. Turner.

XXXVI. From Spenser's Faery Queen. Drawn and etched by J. M. W. Turner; engraved in mezzotint by T. Hodgetts.

XXXVII. Water Mill. Drawn and etched by J. M. W. Turner; engraved by R. Dunkarton.

XXXVIII. Hindoo Ablutions; or, Woman at a Tank. Drawn and etched by J. M. W. Turner; engraved in mezzotint by W. Say.

XXXIX. Crypt of Kirkstall Abbey. Drawn, etched, and engraved in mezzotint by J. M. W. Turner.

XL. Sunset. Drawn and etched by J. M. W. Turner; engraved in mezzotint by W. Annis and J. C. Easling.

XLI. Procris and Cephalus. Drawn and etched by J. M. W. Turner; engraved in mezzotint by G. Clint.

XLII. Winchelsea. Drawn and etched by J. M. W. Turner; engraved in mezzotint by J. C. Easling.

XLIII. Bridge with Goats. Drawn and etched by J. M. W. Turner; engraved in aquatint by F. C. Lewis.

XLIV. Calm. Drawn, etched, and engraved in mezzotint by J. M. W. Turner.

XLV. Peat Bog. Drawn and etched by J. M. W. Turner; engraved in mezzotint by G. Clint.

XLVI. Rizpah. Drawn and etched by J. M. W. Turner; engraved in mezzotint by R. Dunkarton.

XLVII. Hedging and Ditching. Drawn and etched by J. M. W. Turner; engraved in mezzotint by J. C. Easling.

XLVIII. Chepstow Castle. Drawn and etched by J. M. W. Turner; engraved in mezzotint by W. Annis.

XLIX. Chain of Alps from Grenoble to Chamberi. Drawn and etched by J. M. W. Turner; engraved in mezzotint by W. Say.

L. Mer de Glace, Valley of Chamonix, Savoy. Drawn, etched, and engraved in mezzotint by J. M. W. Turner.

LI. Rievaulx Abbey. Drawn and etched by J. M. W. Turner; engraved in mezzotint by H. Dawe.

LII. Solway Moss. Drawn and etched by J. M. W. Turner; engraved in mezzotint by T. Lupton.

LIII. Solitude. Drawn and etched by J. M. W. Turner; engraved in mezzotint by W. Say.

LIV. Mill, near the Grande Chartreuse, Dauphiny. Drawn by J. M. W. Turner; engraved in mezzotint by G. H. Dawe, who probably did the etching also.

LV. Entrance to Calais Harbour. Drawn, etched, and engraved in mezzotint by J. M. W. Turner.

LVI. Dumblain Abbey, Scotland. Drawn and etched by J. M. W. Turner; engraved in mezzotint by T. Lupton.

LVII. Norham Castle, on the Tweed. Drawn and etched by J. M. W. Turner; engraved in mezzotint by Charles Turner.

LVIII. Raglan Castle. Drawn and engraved in mezzotint by J. M. W. Turner. The etching is not by him.

LIX. Ville de Thun, Switzerland. Drawn and etched by J. M. W. Turner; engraved in mezzotint by T. Hodgetts.

LX. The Source of the Arveron, in the Valley of Chamonix, Savoy. Drawn and engraved in mezzotint by J. M. W. Turner. The etching is only partly his.

LXI. The Tenth Plague of Egypt. Drawn and etched by J. M. W. Turner; engraved in mezzotint by W. Say.

LXII. Water-Cress Gatherers. Drawn and etched by J. M. W. Turner; engraved in mezzotint by T. Lupton.

LXIII. Twickenham—Pope's Villa. Drawn and etched by J. M. W. Turner; engraved in mezzotint by H. Dawe.

LXIV. Bonneville, Savoy. Drawn by J. M. W. Turner; engraved in mezzotint, and perhaps also etched, by H. Dawe.

LXV. Inverary Castle and Town, Scotland. Drawn and etched by J. M. W. Turner; engraved in mezzotint by Charles Turner.

LXVI. Œsacus and Hesperie. Drawn, etched, and engraved in mezzotint by J. M. W. Turner.

LXVII. East Gate, Winchelsea. Drawn and etched by J. M. W. Turner; engraved in mezzotint by S. W. Reynolds.

LXVIII. Isis. Drawn and etched by J. M. W. Turner; engraved in mezzotint by W. Say.

LXIX. Ben Arthur. Drawn and etched by J. M. W. Turner; engraved in mezzotint by T. Lupton.

LXX. Interior of a Church. Drawn by J. M. W. Turner, and engraved in mezzotint by him over a soft ground etching.

LXXI. Christ and the Woman of Samaria. Drawn and etched by J. M. W. Turner; engraved in mezzotint by S. W. Reynolds.

The whole series presented, in 1903, by the Rev. Stopford A. Brooke, whose *Notes on the Liber Studiorum* (1885) have been followed in compiling the foregoing list.

## NATIONAL HISTORICAL AND PORTRAIT GALLERY.

---

This section of the National Gallery of Ireland contains a collection of Portraits of eminent Irish men and women, as well as of others who, though not of Irish birth, have been politically or socially connected with Ireland. The collection exhibited comprises Oil Pictures, Busts in marble, bronze, &c., Drawings, and Engravings. Of these latter a large number are from the celebrated collection of Mezzotint Portraits formed by the late John Chaloner Smith. They were acquired for the Gallery through the munificence of Lord Iveagh, who placed the sum of £1,000 at the disposal of the Board to be expended at the sales of Mr. Chaloner Smith's collection in 1887 and 1888. The engraved portraits thus acquired are marked with the initials C. S.

Besides the portraits hung on the walls, the Gallery contains a Reference collection of Engraved Portraits, which may be consulted on application to the officials.

No separate fund is at the disposal of the Gallery for the acquisition of works for this department; hence the development and increase of the collection must be largely dependent upon private gifts.

In the following Catalogue the works are arranged in alphabetical order under the names of the persons represented. The words Right and Left are used to signify the proper right and left of the personage, not of the spectator.

The biographical notices, necessarily brief, have been taken from the latest authorities, and care has been used to ensure that dates and other particulars shall be as correct as possible. No descriptions of the Mezzotint Portraits are given; these will be found in Mr. Chaloner Smith's "British Mezzotinto Portraits." The letters C. S. followed by figures, in brackets, refer to the *State* of the print as described in that work.

Prints (other than those in pure Mezzotint, Line, Stipple, or Etching) in which two or more methods are employed, are described shortly as "Engravings."

### John ABERNETHY,

An eminent Presbyterian divine, born at Coleraine, 19th October, 1680. He was minister at Antrim, and afterwards at Wood Street, Dublin, where he died in 1740. Abernethy was an admirable preacher, and an uncompromising champion of religious freedom. He was grandfather of Dr. John Abernethy, the celebrated surgeon.

**Mezzotint**, by John Brooks, after James Latham.

### JOSEPH **ADDISON,**

Poet, statesman, and essayist. Born 1st May, 1672. Educated at the Charterhouse and at Oxford. After travelling abroad, he, in 1704, produced his poem, *The Campaign*, in commemoration of the battle of Blenheim. In 1709 he went to Ireland as Secretary to the Lord Lieutenant, the Earl of Wharton, and on his return started the *Spectator* in conjunction with Swift and Steele in 1711. He represented the County of Cavan in the Irish Parliament from 1709 to 1713. In the latter year he produced his tragedy of *Cato*, and was Secretary of State from 1717 to 1718. He died 17th June, 1719.

401. **Oil Miniature,** Painter unknown.

Oval; 6 in. H., 5 in. W. On copper.

Bust Portrait. Purchased in 1886.

### ANN, COUNTESS OF **ALDBOROUGH,**

Ann Elizabeth, only daughter of Sir John Henniker (afterwards first Lord Henniker), married on 24th May, 1788, Edward, second Earl of Aldborough. After his death on 2nd January, 1801, she married, in the following December, George Powell, a barrister, and died on 14th July, 1802, at Aldborough House, Dublin, the mansion which her first husband had built for her.

**Mezzotint,** by S. EINSLIE, after a picture by JOHN HOPPNER, R.A., now in the possession of Mr. C. BEIT. (C.S., 1, ii.). From Chaloner Smith collection.

### WILLIAM **ALDRICH,**

Lord Mayor of Dublin in 1742, and again in 1744.

**Mezzotint,** by JOHN BROOKS, after A. LEE. (C.S., 2, ii.).

### WILLIAM **ALEXANDER,**

P. Archbishop of Armagh. Born 13th April, 1824. After holding various preferments he became bishop of Derry and Raphoe in 1867, and Archbishop of Armagh in 1896. He died on 12th December, 1911.

622. **Oil Picture,** by J. HARRIS BROWN.

2 ft. 10 in. H., 2 ft. 1¾ in. W.

Half-length, wearing a broad-brimmed hat; he holds a stick in his right hand. Presented to the Gallery by a committee representing all religious denominations in 1912.

2701. **WATER COLOUR DRAWING,** by "Spy." Original drawing for "Vanity Fair" cartoon; done when Bishop of Derry. Purchased in 1913.

### WILLIAM **ALLINGHAM,**

Poet. Born in 1824 at Ballyshannon, and was for some time in a bank managed by his father, and afterwards in the Customs. He published poems in 1850, *Day and Night Songs* in 1854, and *Laurence Bloomfield in Ireland* in 1864, as well as other poetical works. He was editor of *Fraser's Magazine* from 1874 to 1879. He died in 1889.

2641. **WATER COLOUR DRAWING,** by Mrs. HELEN ALLINGHAM.

9½ in. H., 8 in. W.

Presented by Mrs. Allingham in 1908.

**Plaster Bust,** by ALEXANDER MUNRO.

Presented by Mrs. Fausset in 1908.

### GEORGE JAMES **ALLMAN,**

Botanist and zoologist. Born in Cork in 1812. Educated at Trinity College, Dublin, and became a Fellow of the Royal College of Surgeons. He devoted himself to the study of Natural Science, and in 1844 was appointed Professor

of Botany in Dublin University, and in 1855 of Natural History at Edinburgh. He was author of numerous scientific papers and works, and was one of the early promoters of the British Association. He died in 1898.

2351. **Chalk Drawing**, by Sir Frederic W. Burton, R.H.A.

Presented by Mr. Allman shortly before his death in 1898.

### **ANNE** Boleyn, Second Queen of Henry VIII.

Daughter of Sir Thomas Boleyn. Born in 1507. Married Henry VIII. in 1533. On a charge of infidelity to her husband she was tried and, on 19th May, 1536, was beheaded in the Tower of London. She was mother of Queen Elizabeth.

549. **Oil Picture,** Painter unknown.

1 ft. 10½ in. h., 1 ft. 4½ in. w. Panel.

Bust portrait; the face turned three-quarters to the right. Her hair is chestnut brown, parted in the middle and brought smoothly over the ears. She wears a black, close-fitting French hood bordered with lace and two rows of pearls, with a black veil hanging behind. Her dress is black, cut square in front to show the neck, and edged with lace and alternate gold and pearl buttons. Hanging from her neck is a gold chain and a long string of pearls from which hangs the letter B and three large pearls.

Inscribed, Anna Bolina vxor Henrici octavi.

Similar pictures are in the National Portrait Gallery, London, the Royal Collection at Windsor, and at Birr Castle. Purchased in 1903.

### Queen **ANNE,**

Born 6th February, 1665; succeeded to the throne in 1702, on the death of William III. Died 1st August, 1714.

**Mezzotint,** by John Simon, after a "large Picture in Enamill" by Charles Boit. (C.S., 9, ii.). From Chaloner Smith Collection.

### James **ANNESLEY,**

Son of Arthur, 4th Lord Altham; born 1715. He was sold as a slave to an American planter by his uncle Richard, but, escaping in 1740, he returned to England and commenced a suit against his uncle for the recovery of the title and estates. He obtained a verdict, but never assumed the family honours, and died 5th January, 1760. Charles Reade made his adventures the basis of his novel, *The Wandering Heir.*

**Mezzotint,** by Andrew Miller, after W. Lawrence. (C.S., 1).

**Mezzotint,** by John Brooks, after J. Stevens. (C.S., 3, ii.).

Both from Chaloner Smith Collection.

**Engraving,** after a portrait painted in Dublin by Giles King.

### Duchess of **ARGYLL—see GUNNING.**

### Earl of **ATHLONE—see GINKELL.**

### Rev. John **AUSTIN,**

Born in Dublin, 12th April, 1717, near Kevin Street. He entered the Society of Jesus in 1735, and after studying abroad returned to Dublin in 1750, and quickly became celebrated as a preacher, and man of learning and piety. In 1760 he opened a school in Saul's Court, off Fishamble Street. He died on 29th September, 1784, and was buried in the Churchyard of St. Kevin's, where an inscription to his memory may be seen. For a notice of his character, see *Tour thro' Ireland* by Charles Bowdon, 1791.

**Coloured Engraving,** by H. Brocas, after James Petrie.

Half-length, in oval, in wig, surplice, and stole. Inscribed—

*The Rev. John Austin. To you the Poor were left and you became the Guardian of the Orphan. To the Catholicks of Dublin this Plate is most Respectfully Inscribed by their very Obedient Humble Servant, B. Corcoran. Novr.*, 12, 1792. *Petrie pinxt. H. Brocas sculp.*

## Barry (Yelverton), Viscount **AVONMORE,**

Born at Newmarket, County Cork, 28th May, 1736. He was educated at Trinity College, and was called to the Bar in 1764. He was M.P. for Donegal and Carrickfergus, and, though at first a member of the party which was striving for legislative independence, he afterwards joined the opposite side and supported the Union Bill. He was Attorney-General in 1782, Baron of the Exchequer in 1784, and was created Baron Avonmore in 1795. He eloquently and strongly supported the Union in the House of Lords, and was created a Viscount in 1800. He died 19th August, 1805, and was buried at Rathfarnham, where, in the Parish Church, is a memorial inscription to him. Sir Jonah Barrington remarks that "His rising sun was brilliant, his meridian cloudy, his setting obscure."

**Engraving,** "*Painted and Engraved by T. Robinson, Dublin.*"

## William **BAILLIE,**

Engraver. Born at Kilbride, County Carlow, on 5th June, 1723. He passed the early part of his life in the army, serving at Culloden and Minden, and, on his retirement with the rank of Captain, was made a Commissioner of Stamps. He devoted himself to the arts, and attained success as an engraver and etcher. Most of his prints were published in two volumes by Boydell in 1792. He died 22nd December, 1810.

**Stipple Engraving,** by Himself, after N. Hone.

## Michael William **BALFE,**

Born at 10 Pitt Street, Dublin, 15th May, 1808. His musical talents showed themselves at an early age, and in 1816 he appeared as a violinist at a public concert. He afterwards moved to London, where he played in the orchestra at Drury Lane, and in 1825 went to Italy. He remained abroad, pursuing his studies, composing and singing in opera until 1835, when he returned to London, and soon established his reputation as a popular composer. He wrote about 30 operas, some of which continue to hold the stage. He died 20th October, 1870, and was buried at Kensal Green.

**Marble Bust,** by Sir Thomas Farrell, P.R.H.A.

2 ft. 10½ in. h.

Executed expressly for the Gallery, and presented by the Balfe Memorial Committee, in 1879.

2327. **Chalk Drawing,** by John Wood.

1 ft. 1 in. h., 9½ in w.

Half-length, in theatrical costume. Purchased in 1888.

Adjoining the above are—

(*a*) An original letter from Balfe to his wife, dated 9th August, 1865.

(*b*) Sheet of music from *The Talisman*, in Balfe's writing. Both presented by Mrs. Balfe in 1888.

(*c*) List of his Operas, with dates of their production, in his own writing.

(*d*) Fragments cut from his MS. diary.

Both presented by Hercules M'Donnell, Esq., in 1888.

2685. **Drawing,** by Daniel Maclise, R.A. Purchased in 1912.

Robert **BALL,** ll.d.

Naturalist. Born at Queenstown, Co. Cork, on 1st April, 1802. He acquired a high reputation as a naturalist, and in 1840 became Director of the Museum in Trinity College. He held positions in most of the scientific societies in Dublin. He died on 30th March, 1857.

2689. **Silhouette,** by Augustin Edouart.

Small full-length figure. Purchased in 1913.

John **BANIM.**

Novelist and Poet. Born at Kilkenny, 3rd April, 1798. He studied in the drawing school of the Royal Dublin Society, and became a teacher of drawing in Kilkenny. He removed to Dublin in 1820, and afterwards to London, devoting himself to literature. *The Celt's Paradise,* a poem, appeared in 1821, and was followed by two plays produced at Covent Garden Theatre. His fame, however, chiefly rests on his novels of Irish life, written in conjunction with his brother Michael. He died at Kilkenny in August, 1842.

208. **Oil Picture,** by George F. Mulvany, R.H.A.

2 ft. 5 in. h., 2 ft. w.

Half-length, seated towards the left. Brown hair, turning grey; brown eyes. The artist was a friend of Banim, and this picture, which was painted towards the end of Banim's life, is said by his brother Michael to be an excellent likeness. (See Murray's *Life of John Banim*).

A poor engraving of this picture forms the frontispiece to Murray's *Life,* and from it also was chiefly taken the posthumous bust in marble executed by Hogan, and placed in the Tholsel, Kilkenny, in 1854. Purchased in 1884 from the artist's daughter.

Michael **BANIM.**

Elder brother of the foregoing; born at Kilkenny, 5th August, 1796. He was joint author, with his brother, of the *Tales of the O'Hara Family, etc.* Died at Booterstown, Dublin, 30th August, 1874.

320. **Oil Picture,** by Thomas Clement Thompson, R.H.A.

2 ft. 5 in. h., 2 ft. w.

Half-length, standing; head turned towards the right. Dressed in black coat with high shirt collar, white cravat and pin. Light brown curly hair, and brown eyes. Purchased from Miss Banim in 1885.

Isaac **BARRÉ.**

Born in Dublin in 1726, son of Peter Barre, merchant, of a French Huguenot family. He entered the army and served under Wolfe in America, and was wounded at Quebec in 1759. He became a member of the British Parliament in 1761, and distinguished himself by his trenchant speeches and his power of invective. He was made Adjutant-General and Governor of Stirling in 1763, and in 1766 Vice-Treasurer of Ireland and a Privy Councillor. In Lord Shelburne's Ministry he was Paymaster-General, but becoming blind from the effects of his wound, was compelled to relinquish active participation in public affairs. He died in London, 20th July, 1802.

**Mezzotint,** by Richard Houston, after Hugh D. Hamilton. (C.S., 5 i.) From Chaloner Smith Collection.

**Line Engraving,** by John Hall, after C. G. Stuart.

### GEORGE **BARRET,** JUNIOR.

Landscape Painter. Son of George Barret, R.A., born about 1774. He began life by painting landscapes in oil in much the same style as his father, but chiefly made his reputation by his drawings in water colour. In some qualities these latter have never been surpassed. He was one of the foundation members of the old Water Colour Society in 1804. In 1840 he published a series of letters on the "Theory and Practice of Water-colour Painting." He died in 1842.

415. **Oil Picture,** by HIMSELF.

2 ft. 5½ in. H., 2 ft. W.

Three-quarter length, seated before an easel on which is a painting of a landscape. He wears a green coat and yellow waistcoat, and holds a brush and mahlstick in his hands. Purchased in 1894.

### CHARLES ROBERT **BARRY.**

Was born in Limerick in 1824. He was called to the Irish Bar in 1845, became Law Adviser to the Crown in 1865, and was leading Counsel for the Crown at the trial of the Fenian leaders in 1865. He was Member of Parliament for Dungarvan from 1865 to 1868, Solicitor-General 1868 to 1870, Attorney-General in 1870, was made a Judge of the Queen's Bench in 1872, and Lord Justice of Appeal in 1873. He died in Dublin on 15th May, 1897.

2702. **Water Colour Drawing,** by "LIB." Original drawing for cartoon in "Vanity Fair."

### JAMES **BARRY,** R.A.

Painter. Born in Cork, 11th October, 1741. He studied in Cork, and through the interest of Edmund Burke, he was enabled to go to Italy to pursue his studies, and remained there until 1770, when he returned and settled in London. He became a Royal Academician in 1777, and was afterwards elected Professor of Painting. His chief works are a series of wall pictures in the Great Room of the Society of Arts, London. He died 22nd February, 1806. His career was disfigured to a great extent by quarrels with his brother artists, and especially with Sir Joshua Reynolds.

614. **Oil Picture,** by JOHN OPIE.

29 in. H., 24 in. W.

Half-length. Purchased in 1910.

2585. **Pencil Drawing,** by JAMES NORTHCOTE, R.A.

A study from life of Barry, seated in Church; wrapt in a large cloak, and leaning his head on one hand. Purchased in 1905.

**Mezzotint,** by HIMSELF. (C. S., p. 1718.)

Half-length, full face; leaning on a ledge in front and resting his head on his right hand; left hand holding spectacles; an open book on a table before him.

**Stipple Engraving,** by WILLIAM DANIEL, after GEORGE DANCE

### SPRANGER **BARRY,**

Actor. Son of a silversmith in Skinner's Row, Dublin; born 20th November, 1719. He appeared on the Dublin stage in 1744 and in London in 1746, where he acquired a reputation second only to Garrick. In 1758 he built the Crow Street Theatre, a speculation which proved unfortunate, and he returned to London in 1766, where he continued to enjoy the public favour until his death, 10th January, 1777. He was buried in the north cloister of Westminster Abbey.

**Mezzotint,** by MICHAEL JACKSON, 1753, after JAMES GWIM. (C. S., 1, ii.)

In the character of Macbeth. From Chaloner Smith collection.

MRS. **BARRY,**

Wife of the preceding. Ann Street, daughter of an apothecary at Bath; born in 1734. She married Dancer, an actor, and commenced to act at Portsmouth and York, and afterwards in Dublin, where she first appeared as Lydia in the *Recruiting Officer*. Mrs. Delaney, who saw her in Dublin at this time (1759) in the part of Almeyra, refers to her as "a very pretty woman, who, I think, might be made a very good actress." Under the instructions of Spranger Barry, whom she afterwards married, she advanced in her art, and eventually took a foremost place on the stage both in tragedy and comedy. After Barry's death she married Thomas Crawford, the manager of Crow Street Theatre. She died in London, 29th November, 1801.

**Mezzotint,** by S. PAUL, after TILLY KETTLE. (C. S., 1.)

Possibly a fictitious portrait, being similar to one of Lady Molyneux, engraved by James Watson. (See Chaloner Smith, p. 961.)

JAMES (BARRY), 4th EARL OF **BARRYMORE,**

Born 1667. Succeeded his father in 1699 as 4th Earl of Barrymore and Viscount Barry and Buttevant. He was Lieutenant-Colonel in King William's army in Ireland and Lieutenant-General in the service of Queen Anne. Was a member of the Irish Privy Council, and sat for Stockbridge and Wigan in the British Parliament. He died 5th January, 1747, and was buried at Castle Lyons, County Cork.

**Mezzotint,** by MICHAEL FORD, after a picture by OTTWAY, now in the possession of Lord Barrymore at Marbury Hall, Cheshire. (C. S., 1, ii.)

CHARLES (COOTE) EARL OF **BELLAMONT,** K.B.,

Born in 1738. For his services in the quelling of an insurrection in the North of Ireland he was made K.B. in 1764. He succeeded his cousin as Baron Collooney in 1766, and in the same year was Deputy-Quartermaster-General and a Privy Councillor. He was created Earl of Bellamont in 1767. Died 20th October, 1800.

216. **Oil Picture,** by SIR JOSHUA REYNOLDS.

8 ft. H., 4 ft. 11 in. W.

Full length, in the robes of the Bath.

Painted in 1773, and exhibited at the Royal Academy in 1774. The draperies and accessories are mostly the work of Peter Toms, R.A., who also painted the draperies in the portrait of Lady Donegal, by Cotes, No. 373. The portrait of Lord Bellamont remained at Bellamont Forest, Co. Cavan, until 1875, when it was sold at Christie's, and purchased for the Gallery. The companion portrait of Lady Bellamont was sold at the same time. (See notice of both pictures in Leslie and Taylor's *Life and Times of Sir Joshua Reynolds*.)

Engraved by J. Scott in 1875.

RIGHT HON. JOHN **BERESFORD,**

Second son of Marcus Beresford, Viscount Tyrone; born in Dublin, 14th March, 1738; educated at Trinity College; called to the English Bar, 1760, and in the following year became M.P. for Co. Waterford, which he represented for 44 years. He was made a Privy Councillor in 1768, and a Commissioner of Revenue in 1770. Under his administration as First Commissioner many important improvements in Dublin were carried out, and the present Custom House built. In political matters his influence was great, and contributed to the recall of Lord Fitzwilliam, and the successful carrying through of the Union. Died 5th November, 1805.

**Mezzotint,** by C. H. HODGES after C. G. STUART. (C. S., 3, i.)
From Chaloner Smith Collection.

WILLIAM CARR, VISCOUNT **BERESFORD,** G.C.B.,

General. Born in 1768; a natural son of the first Marquis of Waterford. He entered the army in 1785. His varied and brilliant military services included the reconquest of the Cape, the capture of Buenos Ayres, and the retreat to Corunna, in all of which he rendered conspicuous service. In 1809 he took command of the Portuguese army, and amongst other important operations in the Peninsula in which he distinguished himself was the victory over Marshal Soult at Albuera in 1811. For his services he was made marshal in the Portuguese army. In 1814 he was created Baron, and in 1823 Viscount Beresford. He died 8th January, 1854.

2551. **Water Colour,** by THOMAS HEAPHY.

A small full-length figure. Heaphy was with the British army in the Peninsula, and painted many portraits of officers there. Engraved in mezzotint by W. SAY. Purchased in 1903.

**Marble Bust.**

2 ft. 4 in. H.

Purchased in 1903.

LORD JOHN GEORGE **BERESFORD,**

P. Archbishop of Armagh. Younger son of the 1st Marquess of Waterford. Born at Tyrone House, Dublin, 22nd November, 1773. He entered the church and became successively Bishop of Cork and Ross, 1805; of Raphoe, 1807; and Clogher, 1819. In 1820 he was made Archbishop of Dublin, and was translated to the archbishopric of Armagh and Primacy of Ireland in 1822. He was a munificent benefactor to the University of Dublin, of which he was Chancellor, and erected the Campanile in the quadrangle. He also restored Armagh Cathedral at an expense of £30,000. He died 18th July, 1862.

**Mezzotint,** by G. SANDERS, after a picture by CATTERSON SMITH, P R.H.A., in Trinity College, Dublin.

MARCUS GERVAIS **BERESFORD,**

P. Archbishop of Armagh. Born in 1801; son of George de la Poer Beresford, Bishop of Kilmore and Ardagh, and nephew of the 1st Marquess of Waterford. After graduating at Cambridge and taking orders he held various preferments in Ireland, and in 1854 was consecrated Bishop of the united dioceses of Kilmore, Elphin, and Ardagh. In 1863 he was translated to the archbishopric of Armagh. He died 26th December, 1885.

**Engraving,** by J. RICHARDSON JACKSON, after CATTERSON SMITH, P.R.H.A.

GEORGE **BERKELEY,**

P. Bishop of Cloyne. Born at Dysert Castle, near Thomastown, Co. Kilkenny, 12th March, 1685. He was educated at Kilkenny School and Trinity College. He was Fellow of the College in 1707 and Dean of Derry in 1724. In 1728 he went to America with the idea of establishing a college for the civilisation and advancement of the New World, and remained in Rhode Island for three years. After his return home, he was made Bishop of Cloyne in 1734. He retired to Oxford in 1752, and died there on 14th January of the following year. Bishop Berkeley was a voluminous writer of philosophical and other works, a man of learning, "the most subtle and accomplished philosopher of his time." Pope attributed to him "every virtue under heaven."

**Mezzotint,** by JOHN BROOKS, after JAMES LATHAM (C. S., 4.) From Chaloner Smith Collection.

465. **Oil Picture,** by JOHN SMIBERT. Portrait group of Bishop Berkeley, his wife, and friends.

2 ft. H., 2 ft. 5 in. W.

Seven figures grouped round a table. On the left stands Berkeley, in cassock, resting his right hand on a book. Seated next to him

is his wife (a daughter of John Foster, who was Recorder of Dublin, 1701, Speaker of the Irish House of Commons, 1707-1709 and Chief Justice of the Common Pleas, 1714-1720). She holds a child in her arms, and next to her is a lady, probably Miss Handcock, a friend of Mrs. Berkeley, daughter of Sir William Handcock, Recorder of Dublin, 1695-1701. Behind stands Berkeley's friend, James, afterwards Sir John James, bart. (died, 1741), and at the other end of the table is seated Richard Dalton, with an open book before him, and apparently writing from Berkeley's dictation. Standing behind him are John Smibert, the painter, and an American friend, name unknown.

This picture is a small replica of the picture now at Yale College, Connecticut, which was painted in 1729. Purchased in 1897.

### Thomas **BERNARD,**

P. Bishop of Limerick. Son of William Bernard, bishop of Derry. He was successively archdeacon of Derry, bishop of Killaloe, and in 1794 bishop of Limerick. He was well known in literary society in London, and was a friend of Burke, Goldsmith, Johnson, and Reynolds. He died on 7th June, 1806.

**Etching,** by W. Daniel, after G. Dance.

### William (Ponsonby) 2nd Earl of **BESSBOROUGH,**

Born in 1704; succeeded his father as 2nd Earl in 1758, and died 11th March, 1793. He was a distinguished amateur, and an enthusiastic collector of pictures and works of art. His collection was sold at Christie's in 1801.

**Mezzotint,** by Robert Dunkarton, after a picture by J. S. Copley, R.A., at Bessborough, Co. Kilkenny. (C. S., 7.)

### John William (Ponsonby), 4th Earl of **BESSBOROUGH,**

Lord Lieutenant of Ireland. Born 31st August, 1781; educated at Oxford, and was First Commissioner of Woods and Forests, 1831-1834, and Home Secretary, 1834-5. He was appointed Lord Lieutenant of Ireland in July, 1846, and held that office until his death, 16th May, 1847.

248. **Oil Picture,** by Catterson Smith, P.R.H.A.

Oval, 1 ft. 1 in. H., 10½ in. W. Panel.

Half-length, turned slightly to the left; in Peer's robes with ribbon and jewel of the Order of St. Patrick. Presented by the Hon. Gerald Ponsonby in 1889.

**BESSBOROUGH**—See also **DUNCANNON.**

### Rev. Thomas **BETAGH,**

Parish priest of SS. Michael and John. Born 1739. Died 1811.

2643. **Pencil Drawing,** by H. Brocas. Purchased in 1909.

### Sir William **BETHAM,**

Ulster King of Arms. Son of William Betham, the antiquary. Born at Stradbrook, in Suffolk, 22nd May, 1779. He came to Ireland in 1805, and obtained employment in the Record Office, and was also a Sub-Commissioner under the Record Commission. He was knighted in 1818, and appointed Ulster King of Arms in 1820. He was author of numerous antiquarian works. He died 26th October, 1853, at Blackrock, County Dublin.

**Lithograph** after D. Maclise.

### William Henry West **BETTY,**

Actor; known as "the Infant Roscius." Born at Shrewsbury, 13th September, 1791; son of W. H. Betty, a manufacturer at Ballynahinch, county Down, whose father was a physician at Lisburn. He appeared on the stage at Belfast in 1803, when barely 12 years of age, and afterwards at Crow Street, Dublin, achieving an extraordinary success. Next year he appeared at Covent Garden, and later at Drury Lane, where his popularity was so great that Pitt actually adjourned the House of Commons so that members might witness his representation of Hamlet. He retired from the stage in 1808, made an unsuccessful reappearance in 1812, and died 24th August, 1874.

**Mezzotint,** by John Ward, after a picture painted by James Northcote, r.a., in 1804, and now at Petworth. (C. S., 4, iii.) From Chaloner Smith Collection.

### Margaret, Lady **BINGHAM.**—See **LUCAN.**

### John **BLACHFORD,** d.d.,

Was Chancellor of St. Patrick's and Minister of St. Werburgh's, Dublin. Died 25th October, 1748. He was grandfather of Mary Tighe—"Psyche."

**Mezzotint,** by James McArdell. (C. S., 20.)

### Francis **BLACKBURNE,**

Lord Chancellor of Ireland. Eldest son of Richard Blackburne, of Footstown, Meath, where he was born, 11th November, 1782. He was called to the Bar in 1805; was Attorney-General in 1831, Chief Justice of the Queen's Bench in 1846, and Lord Chancellor in 1852, and again in 1866. He died at his residence, Rathfarnham Castle, 17th September, 1867.

**Mezzotint,** by G. Sanders, after Catterson Smith, p.r.h.a.

### Sir Henry **BLACKWOOD,**

Vice-Admiral. Fourth son of Sir John Blackwood, Bart., of Ballyheidy (now Clandeboye), county Down; born 28th December, 1770; entered the Navy in 1781, and became Captain in 1795. He served under Nelson at Trafalgar, and was with him on board the *Victory* at his death. In 1814 he was created a baronet, and, after long and distinguished service died 17th December, 1832.

**Mezzotint,** by C. Turner, after a picture by John Hoppner, r.a., painted in 1806.

### William, Lord **BLAKENEY,**

General. Born at Mount Blakeney, co. Limerick, in 1672; eldest son of William Blakeney of Thomastown, co. Limerick; M.P. for Kilmallock. He entered the army, and served in Marlborough's campaigns; became Colonel in 1737, and was Brigadier-General in the Cartagena expedition in 1741. In 1744 he was Governor of Stirling Castle, and for his services in its defence during the Rebellion of 1745, he was made Lieutenant-General and Lieutenant-Governor of Minorca. His gallant but unsuccessful defence of Fort St. Philip in that island against the French in 1756 gained him great credit and popularity, and he was made K.B., Colonel of the Inniskillen Regiment of Foot, and Lord Blakeney in the peerage of Ireland. He died in 1761.

A bronze statue of him, by Van Nost, was erected in Sackville Street, Dublin, by the Friendly Brothers of St. Patrick, in 1759.

**Oil Picture,** by G. Chalmers.

2 ft. 9 in. h., 2 ft. 4½ in. w.

Half-length, in red coat, holding a baton in his right hand. Lent by Mr. Robert E. Blakeney, of Abbert, Co. Galway.

**Mezzotint,** by James McArdell, after a picture painted by G. Chalmers at Minorca in 1755. (C. S., 21, ii.)

**Mezzotint,** by J. Faber, after T. Hudson. (C. S., 35, i.)

SIR EDWARD **BLAKENEY,** G.C.B.

Field-Marshal. Son of Colonel W. Blakeney, M.P. for Athenry in the Irish Parliament; born at Newcastle-on-Tyne in 1778. He entered the army in 1794, and saw much active service in Holland, the West Indies, and elsewhere. In the Peninsular war he was wounded at Albuera and Badajoz. He was Commander-in-Chief in Ireland from 1832 to 1855, and was afterwards Governor of Chelsea Hospital, and was made Field-Marshal in 1862. He died 7th May, 1868.

**Engraving,** by G. SANDERS, after CATTERSON SMITH.

JOHN (DE BLAQUIERE), 1ST LORD DE **BLAQUIERE,**

Born 15th May, 1732, son of a merchant in London, a French refugee. He served in the army, and was Secretary of Legation in France, 1771-2, and was Chief Secretary to the Lord Lieutenants of Ireland from 1772 to 1777. He represented several constituencies in the Irish Parliament from 1773 down to the Union. In 1784 he was made a Baronet, and for his support of the Union was created, in 1800, Baron de Blacquiere. He died 27th August, 1812.

**Mezzotint,** by C. TURNER, after JOHN JAMES MASQUERIER.

MARGARET, COUNTESS OF **BLESSINGTON,**

Second daughter of Edward Power of Curragheen, Waterford; born at Knockbrit, near Clonmel, on 1st September, 1789. She married, at the age of fifteen, Maurice St. Leger Farmer, a Captain in the 47th Regiment, who died in 1817; and secondly, in 1818, Charles John, Earl of Blessington. They spent several years abroad, and the result of her observations and impressions were given to the world in her *Idler in Italy* and *Idler in France.* Lord Blessington died in 1829, and Lady Blessington established herself in London. Her house in Kensington, which she shared with her son-in-law, Count D'Orsay, was for years the resort of all the most distinguished men of the day. In 1832 appeared her *Journals of Conversations with Lord Byron.* A dozen novels followed, from which she derived a considerable income; but her lavish expenditure overwhelmed her in debt, and in 1849 she and Count D'Orsay fled to Paris. Here she died on 4th June, 1849.

2141. **Water Colour Miniature,** after the Picture by SIR THOMAS LAWRENCE, now in the Wallace collection, London.

2198. **Pencil Sketch,** by GEORGE F. MULVANY, R.H.A.
Posthumous Sketch.

**Engraving,** by H. T. RYALL, after A. E. CHALON.

**Engraving,** by J. J. HINCHCLIFFE, after A. E. CHALON.

HUGH **BOULTER,**

P. Archbishop of Armagh. Born in London 4th January, 1672. He was educated at Oxford, and was, successively, chaplain to George I., Bishop of Bristol, 1718, and Archbishop of Armagh, 1724. He took a leading part in political affairs in Ireland, being indeed virtual governor of the country under successive Viceroys; but his entire policy, both in religious and political matters, was to make Irish interests subservient to those of England. He died 27th September, 1742, and was buried in the North Transept of Westminster Abbey, where there is a bust, and an inscription to his memory. The latter quaintly sets forth that he was "translated to the see of Armagh, and from thence to the Kingdom of Heaven."

484. **Oil Picture,** by FRANCIS BINDON.

4 ft. H., 3 ft. 3 in. W.

Nearly full-length, seated in an arm-chair; wearing episcopal robes; long brown hair. He holds a black square cap in his right hand. Purchased for the National Portrait Gallery, London, from the collection at Castle Caldwell, County Fermanagh in 1878. Transferred to the National Gallery of Ireland in 1899.

**Mezzotint,** by THOMAS BEARD, after a picture by MATTHEW ASHTON, painted when Bishop of Bristol. (C. S., 1, i.)

**Mezzotint,** by JOHN BROOKS, after a picture by FRANCIS BINDON, painted in 1742 as a memorial of the Archbishop's charity during a period of famine ; it formerly hung in the dining hall of the Foundling Hospital and Poorhouse, Dublin, and is now in the Provost's House, Trinity College. (C. S., 5, i.) From Chaloner Smith Collection.

JOSEPH DEANE **BOURKE,** afterwards 3rd EARL OF MAYO,

P. Archbishop of Tuam. Second son of the 1st Earl of Mayo, by his wife Mary, 3rd daughter of the Right Hon. Joseph Deane, Lord Chief Baron of the Exchequer in Ireland. Born about 1740. He was Dean of Dromore and in 1772 Bishop of Ferns and Leighlin. In 1782 he was made Archbishop of Tuam. He succeeded his brother as 3rd Earl of Mayo in 1792, and died 20th August, 1794.

**Mezzotint,** by JOHN RAPHAEL SMITH, after the picture by SIR JOSHUA REYNOLDS, now in the possession of the Earl of Mayo, at Palmerstown. (C.S., 18, i.) From Chaloner Smith Collection.

JOHN **BOWES,**

Lord Chancellor of Ireland. Born about 1690; son of Thomas Bowes of Bishopsgate, London. He was called to the English Bar in 1718, and to the Irish Bar in 1725; was Solicitor-General in Ireland in 1730, Attorney-General in 1739, and Chief Baron of the Exchequer in 1741. In 1757 he was made Lord Chancellor of Ireland, and in the following year created Baron Bowes of Clonlyon. He died in 1767, and was buried in Christ Church, where there is a monument to him.

504. **Oil Picture**, painter unknown.

4 ft. H., 3 ft. $2\frac{1}{4}$ in. W.

Nearly full-length, seated ; in robes, the Chancellor's purse on a table beside him. Formerly in possession of Sir Rawson W. Rawson, K.C.M.G. Purchased in 1900.

**Mezzotint,** by JOHN BROOKS. (C. S., 6, i.) From Chaloner Smith Collection.

HENRY **BOYD,**

Translator of Dante. He was incumbent of Killeigh, near Tullamore, and afterwards vicar of Rathfriland and chaplain to Lord Charleville. In 1791 he was chaplain to Bishop Percy of Dromore. In 1785 he published a translation in verse of Dante's *Inferno,* in 1802 one of the *Divina Commedia,* and in 1807 the *Triumphs of Petrarch.* He published *Poems chiefly dramatic and lyric* in 1796, and subsequently other original poems. He died at Ballintemple, near Newry, 18th September, 1832.

2330. **Silhouette ;** artist unknown.

Half-length, reading a book. Presented by T. H. Longfield, F.S.A., in 1897.

HENRY **BOYLE**—See **SHANNON,**

JOHN **BOYLE**—See **CORK,**

### Michael **BOYLE,**

P. Archbishop of Dublin. Eldest son of Richard Boyle, Archbishop of Tuam, and cousin of Richard, 1st Earl of Cork. Born about 1609, and educated at Trinity College, Dublin. He held various preferments, and during the wars in Ireland was chaplain to the English army in Munster, and was employed by the Royalists to negotiate with Cromwell. He was made Bishop of Cork, Cloyne and Ross in 1661, Archbishop of Dublin in 1665, and of Armagh in 1679.

From 1665 to 1685 he was Lord High Chancellor of Ireland, the last ecclesiastic who held that office. He died at the age of 93 on 11th December, 1702, and was buried in St. Patrick's Cathedral, Dublin. He founded the town of Blessington, and his son, Murrough, was created Viscount Blessington in 1673.*

**Mezzotint,** by Richard Purcell, after Gerard Zoest, or Soest. (C. S., 8, i.) From Chaloner Smith Collection.

### Robert **BOYLE,**

Natural Philosopher and Chemist. Younger son of Richard, 1st Earl of Cork; born at Lismore, 25th Jan., 1627; educated at Eton, and afterwards studied and travelled abroad. In 1654 he settled at Oxford, devoting himself to scientific study, and, as the result of his investigations in Natural Philosophy and Chemistry, making many valuable contributions to the cause of science. He also wrote much on Theological questions. He died 30th December, 1691.

576. **Oil Picture,** painter unknown.

2 ft. 5 in. h., 1 ft. 11 in. w.

Half-length; nearly full-face. Purchased in 1905.

**Mezzotint,** by Andrew Miller, after F. Kersseboom; engraved in Dublin in 1744. (C. S., 4.) An engraving from the same picture, by G. Vertue, 1739, from which Miller took this plate, will be found in Birch's *Lives*.

**Mezzotint,** by John Faber, "done after the marble bust in Her Majesty's Hermitage, in the Royal Gardens at Richmond." Not not d by Chaloner Smith.

### Gustavus (Hamilton), 2nd Viscount **BOYNE,**

Eldest son of the Hon. Frederick Hamilton, and grandson of Gustavus, 1st Viscount Boyne, whom he succeeded in 1723. He was a member of the Irish Privy Council, and a Commissioner of Revenue. He died 18th April, 1746.

127. **Oil Picture,** by William Hogarth.

1 ft. 8 in. h., 1 ft. 2½ in. w.

Small full-length, standing; his right hand resting on a stone wall, his left holding his hat and stick. He wears a brown coat and light blue, long-skirted waistcoat. Landscape background.

Several repetitions of this portrait are known. Formerly in the Willett Collection. Presented to the Gallery by Mrs. Noseda in 1873.

**Mezzotint,** by Andrew Miller.

### Hugh **BRADY,**

A native of Ballybay, Co. Cavan; a Doctor of Canon and Civil Law, Canon of St. Peter's, and President of the College of St. Anne's at Louvain, and Rector of the University of Louvain, in the latter part of the 17th century.

**Engraving,** drawn and engraved at Louvain by Quirinus Boel.

* This peerage became extinct at the death of Charles, 2nd Viscount, in 1732. Lord Blessington, the husband of the well-known Lady Blessington, was of a different family.

### Sir Maziere **BRADY,**

Lord Chancellor of Ireland. Born 20th July, 1796. He was called to the Bar in 1819, became Solicitor-General in 1837, Attorney-General in 1839, and in the following year was made Chief Baron of the Exchequer. In 1847 he was appointed Lord Chancellor, and held that office until 1852, and again from 1853 to 1858, and from 1859 to 1866. He was created a Baronet in 1869. Died 13th April, 1871. Sir Maziere Brady was for many years on the Board of Governors and Guardians of the National Gallery of Ireland, and to his exertions and liberality the foundation of the Collection was largely due.

132. **Oil Picture,** by Sir Thomas A. Jones, p.r.h.a.

7 ft. 6½ in. h., 4 ft. 3¾ in. w.

Full length, standing, in Lord Chancellor's state robes. Painted for and presented to the Gallery, by his widow, Lady Brady, in 1874; a replica of a posthumous portrait by the artist, painted in 1872.

### Nicholas **BRADY,**

Born at Bandon on 28th October, 1659; educated at Westminster school and Christ Church, Oxford. Taking orders he held various preferments in Ireland, and was Prebendary of Cork in 1688. He went to England in 1691, and died on 20th May, 1726. He was author, with Nahum Tate, of a "Metrical Version of the Psalms."

613. **Oil Picture,** artist unknown.

28 in. h., 24 in. w.

Bust portrait, in gown, bands, and wig. Presented by Mrs. Westropp Brady in 1910.

### Thomas **BRIDGFORD,** r.h.a.

Painter. Born in 1812; was trained in the Dublin Society's drawing school, and practised as a portrait painter in Dublin and in London. He was elected a Member of the R.H.A. in 1851. He died in 1878.

596. **Oil Picture,** as "The Masquerader," by Himself. A replica of one belonging to his son, Mr. J. H. Bridgford.

29 in. h., 24 in. w.

Half-length, in fancy dress.

### James Henry **BROCAS,**

Eldest son of Henry Brocas, engraver. He worked as a portrait and landscape painter in Dublin and in Cork. He died in Cork in 1846.

466. **Oil Picture,** by Robert Lucius West.

1 ft. 11¼ in. h., 1 ft. 6½ in. w.

Half-length; dressed in dark green coat. Painted in 1814. Formerly in collection of William Brocas. Purchased in Dublin in 1897.

### Hon. Charles **BRODRICK,** d.d.,

P. Archbishop of Cashel. Fourth son of George, 3rd Viscount Midleton. Born 3rd May, 1761. He was Bishop of Kilmore in 1796, and Archbishop of Cashel in 1801. In 1811 he was appointed co-adjutor to the Archbishop of Dublin. He died in Dublin on 6th May, 1822, and was buried at Midleton, county Cork.

**Mezzotint,** by Charles Turner, after H. D. Hamilton.

### Henry **BROOKE,**

Author. Born in 1706 at Rantavan, Co. Cavan. He graduated at Trinity College, and, becoming a lawyer, practised in Dublin for some years. In 1736 he went to London, where he enjoyed the friendship of Pope, Lyttelton, and Pitt. He published a translation of Tasso's *Gerusalemme Liberata* in 1738, and afterwards produced his tragedy of *Gustavus Vasa.* Returning to Ireland he wrote his best known works, viz. : *The Farmer's Letters,* in 1745; written to dissuade the Irish Catholics from participation in the Jacobite rebellion, and *The Fool of Quality.* He died in 1783.

**Mezzotint,** by Andrew Miller, after J. Lewis. (C. S., 6.) From Chaloner Smith Collection.

### Right Hon. William **BROWNLOW,**

Born in 1726. He represented the County Armagh in the Irish Parliament for nearly forty years, and was a Member of the Irish Privy Council. He was an excellent amateur musician, and at his house in Lurgan, "Midas" was first produced in 1760. He died at Lurgan, 20th October, 1794. His grandson, the Right Hon. Charles Brownlow, who also represented Armagh, was created Lord Lurgan in 1839.

**Mezzotint,** by C. H. Hodges, after C. G. Stuart. (C. S., 5.)

### George (Nugent-Temple-Grenville), Marquess of **BUCKINGHAM,** K.G.,

Lord Lieutenant of Ireland. Born 17th July, 1753; son of the Right Hon. George Grenville, Chancellor of the Exchequer and Prime Minister. He succeeded his uncle as Earl TEMPLE in 1779. Was Lord Lieutenant of Ireland from July, 1782, to June, 1783, and first Grand Master of the Order of St. Patrick, founded during his Vice-royalty. In 1784 he was created Marquess of Buckingham, and in November, 1787, was again appointed Lord Lieutenant of Ireland, succeeding the Duke of Rutland. His Vice-royalty was a marked contrast to the regime of the Duke. Wraxall, in his Memoirs, says that "he possessed far superior ability, as well as a greater application to business, than his predecessor, but these qualities formed no compensation for the festivities to which the Irish had been accustomed under their late ruler. Temperance invariably presided at the repasts of the Marquis." He held the Vice-royalty until October, 1789, and died 11th February, 1813.

**Mezzotint,** by William Sadler, after a picture by Robert Hunter, in the Deanery House, St. Patrick's (C. S., 2, i.) When Earl Temple.

**Line Engraving,** by J. K. Sherwin, after a picture by Thomas Gainsborough, r.a., painted in 1787, when Marquess of Buckingham, and now in possession of the Hon. G. M. Fortescue. See also Collective Portraits, "Installation Banquet of Knights of St. Patrick."

### Edward **BUNTING,**

Musician and antiquary. Born at Armagh in 1773. He studied music under his elder brother, Anthony, who was organist at Drogheda and as a chorister in Armagh Cathedral; while still a boy he taught music, and was organist at Belfast. When, in 1792, the meeting of harpers was held at Belfast, Bunting was commissioned to note down the airs which they played; and he afterwards followed up the subject, collecting materials in all parts of the country. The result was his collections of Irish music, published in 1796, 1809, and 1840. He settled in Dublin in 1819, and died there 21st December, 1843, and was buried at Mount Jerome.

**Stipple Engraving,** by W. Brocas, Junior, published in 1811.

**Etching,** from the *Dublin University Magazine,* vol. XXIX.

### William **BURGH,**

Born in 1741. Son of Thomas Burgh, of Bert, co. Kildare, M.P. He represented Athy in the Irish Parliament from 1769 to 1776. He enjoyed a considerable reputation for his controversial works, which obtained him the Degree of D.C.L. of Oxford. He died in 1808 at York, where he had lived for nearly forty years. His sister married John Forster, Speaker of the Irish House of Commons.

**Mezzotint,** by J. R. Smith. (C. S., 29.)

### Walter Hussey **BURGH,**

Born 23rd August, 1742; son of Ignatius Hussey. He took the additional name of Burgh on succeeding to the estate of his uncle, the Rev. Rickard Burgh. He was returned member for the University of Dublin in 1779, and in the debates in the House distinguished himself, as he had done at the Bar, by his eloquence. He was Prime Serjeant, and in 1782 was appointed Chief Baron of the Exchequer. He died 29th September, 1783.

**Mezzotint,** by William Barnard, after Hugh D. Hamilton (C. S., 29.) From Chaloner Smith Collection.

### Edmund **BURKE,**

Statesman, orator, and writer. Born at Arran Quay, Dublin, 1st January, 1729; the second son of Richard Burke, an attorney. He took his degree at Trinity College, and, going to London, devoted himself to literary work, his *Essay on the Sublime and Beautiful* appearing in 1756. His appointment in 1761 as Private Secretary to the Irish Chief Secretary first introduced him to political life, and, after acting as Secretary to the Marquis of Rockingham, he entered Parliament in 1766 as member for Wendover. He at once by his eloquence took a foremost position in the House, and continued to take a leading part in political affairs, especially during the administration of Lord North, 1770 to 1782. In the latter year he was made Paymaster-General to the Forces and a Privy Councillor. His *Reflections on the Revolution in France* appeared in 1790. His last appearance in the House of Commons was in June, 1794, when he received the thanks of the House for the faithful discharge of his duties. The death of his only son and his declining health caused him to withdraw from public life, and he died 9th July, 1797.

128. **Oil Picture,** by James Barry, R.A.

4 ft. 2 in. H., 3 ft. 3 in. W.

Three-quarter length, standing by a table, dressed in a deep chocolate-coloured coat. Curtain and bookshelves in the background.

This picture, which represents Burke at the age of forty-five, was painted for his old schoolfellow and friend, Dr. Brocklesby, and was exhibited in the Royal Academy in 1774. It, however, was never delivered to Dr. Brocklesby, but remained in Barry's possession until his death, and was sold at his sale. Purchased in 1875.

218. **Oil Picture,** after Sir Joshua Reynolds.

2 ft. 5½ in. H., 2 ft. W.

Bust, looking to the right; in brown coat, with black eye-glass ribbon.

This picture was formerly the property of Mr. Charles Phillips, and was purchased by the Trustees of the National Portrait Gallery, London, in 1874, from Colonel Penleaze. It was transferred to the National Gallery of Ireland in 1884.

(This picture is similar to one formerly belonging to Mr. T. Haviland Burke, and now in the National Portrait Gallery, London, which is the original of the mezzotint by James Watson. The portrait known as the Thrale portrait, also by Reynolds, differs from both of these pictures; it is the original of the mezzotint by J. Hardy.)

258. **Oil Picture** (with Charles James Fox), attributed to Angelica Kauffmann.

2 ft. 5 in. h., 1 ft. 10 in. w.

Fox, leaning with his right hand on a table, rests his left on the shoulder of Burke, who appears to be rehearsing a speech. Purchased in 1886.

2648. **Enamel Miniature,** by Nathaniel Hone, r.a. Purchased in 1910.

**Mezzotint,** by John Jones, after a picture by George Romney, painted in 1776. (C.S., 11, i.). The present ownership of the original picture is not known. From Chaloner Smith Collection.

**Mezzotint,** by James Watson, after a picture by Sir Joshua Reynolds, now in the National Portrait Gallery, London. (C.S., 20, ii.).

**Mezzotint,** by James Ward, after a bust by John Hickey. (C.S., 20, ii.)

The above portraits of Burke all represent him without spectacles. Sir Thomas Lawrence said of him that "when he took off his spectacles the character of his countenance was gone."—(See Foster's *Life of Bishop Jebb*, p. 229, Ed. of 1851). Sir James Prior describes him as "somewhat negligent in common dress, being latterly distinguished by a tight brown coat which seemed to impede freedom of motion, and a little bob wig with curls, which, in addition to his spectacles, made him be recognised by those who had never previously seen him." The small mezzotint portrait, by H. Kingsbury, below, shows him in his spectacles, as does also the engraving by Ridley, prefixed to the edition of the "Essay on the Sublime and Beautiful," published in 1807.

**Mezzotint,** by H. Kingsbury. (C.S., 3.). From Chaloner Smith Collection.

## Richard **BURKE,**

Only son of Edmund Burke; born in 1758. In January, 1792, he came to Dublin on the invitation of the Catholic General Committee which had appointed him its Parliamentary Agent in obtaining a mitigation of the Penal Laws. He remained four months, returning to England at the end of the following April. In 1794 he was appointed Chief Secretary for Ireland, but died before taking up the post, on the 2nd August of that year.

297. **Oil Picture,** after Sir Joshua Reynolds, probably by Sir George Hayter.

2 ft. 5½ in. h., 2 ft. w.

Head and shoulders; dressed in red coat, or gown, and white waistcoat. This picture is similar, with slight variations, to those in the possession of Earl Spencer and the Hon. G. W. Fitzwilliam. Purchased in 1888.

2587. **Miniature,** by HENRY BONE, R.A.

Three-quarter length, seated; his arms folded.

This miniature, which was purchased in 1876, was stolen from the Gallery in 1880, and recovered in 1905.

**Mezzotint,** by JAMES WARD, after the picture by Sir JOSHUA REYNOLDS, painted in 1782, and now in the possession of the Hon. G. W. Fitzwilliam. (C.S., 7, iii.). From Chaloner Smith Collection.

### AUGUSTUS NICHOLAS **BURKE,** R.H.A.,

Artist. Sixth son of William Burke, of Knocknagur, County Galway. Became an artist, and was elected an Associate R.H.A. in 1872, and full member the same year. He exhibited in the R.A. and other exhibitions in London from 1863 to 1891. Died 28th December, 1891. He was the brother of Thomas Henry Burke (q. v.)

2499. **Charcoal Sketch,** by ALFRED GREY, R.H.A. Drawn in 1873. 13½ in. H., 10½ in W.

Presented by W. Booth Pearsall, F.R.C.S.I., in 1902.

**Wax Medallion,** by JOHN WOODHOUSE, A.R.H.A. Presented by W. Booth Pearsall, F.R.C.S.I., in 1902.

### THOMAS HENRY **BURKE,**

Under-Secretary, Ireland. Second son of William Burke of Knocknagur, co. Galway; born 29th May, 1829. He was appointed clerk in the Chief Secretary's Office in 1847, and after serving in various departments of the office was appointed Under-Secretary in May, 1869. On the evening of 6th May, 1882, whilst walking through the Phœnix Park with Lord Frederic Cavendish, who had that day arrived in Dublin to take up the appointment of Chief Secretary, he and Lord Frederic were assassinated by members of a secret society calling themselves "Invincibles."

2350. **Pencil Sketch,** by WALTER OSBORNE, R.H.A. Done partly from an oil picture by Augustus Burke (also the property of the Gallery, but not publicly exhibited) and partly from photographs and memory. It is an excellent likeness. Presented by the artist in 1899.

### SIR CHARLES **BURTON,**

Lord Mayor of Dublin. Son of Benjamin Burton, a banker, who was Lord Mayor and member for the city. Charles was M.P. for Dublin in 1749; Lord Mayor in 1753, and was created a baronet in 1758. He died 6th June, 1775.

**Mezzotint,** by JAMES MCARDELL, after R. HUNTER. (C.S., 35.)

### SIR FREDERIC WILLIAM **BURTON,**

Artist and Director of the National Gallery, London. Born at Corofin House, co. Clare, 8th April, 1816. He studied art in Dublin, and was befriended by G. Petrie; he exhibited his first work at the Royal Hibernian Academy when only sixteen. At the age of 21, in 1837, he was made Associate, and two years later a full member, of the R.H.A. His works were mostly water-colour portraits and miniatures. In 1840 he produced his *Blind Girl at the Holy Well,* followed next year by the *Arran Fisherman's Drowned Child,* and the *Connaught Toilette.* He continued to work in Dublin, advancing in his art, until 1851, when he went to Germany, remaining there some years, and producing some of his most notable works, such as *Franconian Peasants waiting for Confession,* the *Procession in Bamberg Cathedral,* and

the *Widow of Wöhlm*, painted in 1859. He became a member of the Water Colour Society in 1856, and there exhibited the *Turret Stair*, now in this collection, *Iostephane*, *Cassandra Fidele*, etc. During all these years he devoted himself to the study of the history and evolution of art, making researches into the lives and works of the great artists, so that in 1874, when Sir William Boxall resigned the Directorship of the National Gallery, Burton was chosen to succeed him. His selection was amply justified by his twenty years' successful tenure of the post. He increased the collection by many of its most important works, and by his extensive knowledge and sound judgment raised the National Collection to the highest place amongst the great galleries of the world. He retired in 1894, and died in his house in Argyle Road, London, in 1900. A collection of his works was exhibited in this Gallery in 1901.

153. **Oil Picture,** by G. F. Mulvany, R.H.A.

2 ft. 5 in. H., 2 ft. W.

Half-length, seated. Portrait as a young man.

857. **Oil Picture,** by Henry T. Wells, R.A.

2 ft. 5 in. H., 2 ft. W.

Half-length, in profile. A replica of a portrait painted in 1863. Presented by the artist in 1901.

2400. **Pencil Drawing,** by Himself.

Head, nearly full face. Purchased in 1901.

**Marble,** by John Hughes, R.H.A., from a life mask. Purchased in 1902 from the executors of Miss Margaret Stokes.

### Charles Kendal **BUSHE,**

Chief Justice. Son of the Rev. Thomas Bushe; born at Kilmurry, co. Tipperary, in 1767. He entered Trinity College, Dublin, where he was noted for his scholarship and eloquence, and afterwards became a barrister. As a member of Parliament he was firm in his opposition to the Union, speaking and voting against it to the last. In 1805 he was Solicitor-General, and was made Chief Justice of the King's Bench in 1822. He died 10th July, 1843.

**Oil Picture,** by Martin Cregan, P.R.H.A.

Three-quarter length, in robes, seated.

4 ft. 1 in. H., 3 ft. 3 in. W.

Lent by the family.

**Mixed Mezzotint,** by D. Lucas, after W. Stevenson.

**Plaster Bust,** by P. Turnerelli, done in 1829.

2 ft. 4½ in. H.

Purchased in 1903.

### Isaac **BUTT,** Q.C., M.P.

Born in the county Donegal in 1813, the son of a clergyman. At Trinity College he gained a brilliant reputation for his scholarship, and between 1834 and 1838 he edited the "Dublin University Magazine." He was called to the Bar in 1838. He was at first a strenuous opponent of the Repeal movement, but when returned as M.P. for Youghal in 1852 it was as a "Liberal Conservative." At the Bar he defended Smith O'Brien, and later the Fenian prisoners, and as member for Limerick in 1871 he was leader of the Home Rule party. Before his death, however, the Home Rule movement had passed beyond his control, and he found himself out of sympathy with the more advanced views of his party. He died 5th May, 1879.

2442. **Chalk Drawing,** by J. B. Yeats, R.H.A.

2 ft. 1 in. H., 1 ft. 8 in. W.

Bust portrait, life size. Replica of a portrait taken from life by the artist. Purchased from the artist in 1901.

### Charles **BYRNE,**

Miniature painter. Born in Dublin in 1757. He was a pupil of S. Roch, miniature painter in Dublin, and practised successfully both in London and Dublin. Died in 1810 (?).

2034. **Water Colour Miniature,** by Himself.

On ivory, $3\frac{3}{8}$ in. H., 2 in. W.

Purchased from Miss Byrne, Dublin, in 1891.

### William, Earl **CADOGAN,**

Eldest son of Henry Cadogan, Counsellor-at-Law, of Dublin, and grandson of Major W. Cadogan, Governor of Trim. He entered the army at an early age, and served under William III. in Ireland and Flanders. Later he served with Marlborough, and was made Brigadier-General after Blenheim. He was at Ramillies in 1706, and the following year was appointed Envoy to the States of Holland. He held a command at Oudenarde, 1708; Malplaquet, 1709; and Boudain, 1711; and after other important military and diplomatic services he was created Baron Cadogan in 1716, and Earl in 1718. On the death of Marlborough, in 1772, he was made Commander-in-Chief. Cadogan was an able soldier, and was held in the highest esteem by Marlborough and Prince Eugene for his capacity, energy and skill. As a diplomatist, Walpole describes him as rash and impetuous. Pope describes him as "a big, bad, bold, blustering, bloody, blundering booby." He died 17th July, 1726.

**Mezzotint,** by J. Simon, after L. Laguerre. (C.S., 29.)

### Cornelius **CALLAGHAN,**

Lawyer. Son of Timothy Callaghan, of Banteer, Co. Cork. He was a distinguished Chancery Lawyer, and M.P. for Fethard in the Irish Parliament. He married Mary, daughter of Robert Jolly (for whose curious history see the "Irish Builder" for July 1st, 1890). His second son, Cornelius, was also M.P. for Fethard, and became a Master in Chancery; and his fourth son, Thomas, was father of the first Lord Lismore. He died 3rd January, 1741.

**Mezzotint,** by John Brooks, published by him at Cork Hill, Dublin.

The print in this state was unknown to Chaloner Smith, and is probably earlier than the two described by him. (C. S., 8.)

### John Jeffreys (Pratt), 2nd Earl and 1st Marquess **CAMDEN,** K.G.

Lord Lieutenant of Ireland. Born 11th February, 1759; son of Charles, 1st Earl Camden. He was one of the Tellers of the Exchequer in 1780, a Lord of the Admiralty in 1782, and a Lord of the Treasury from 1789 to 1794. He was appointed Lord Lieutenant of Ireland in March, 1795, in succession to Lord Fitzwilliam, and held that office until June, 1798. During his Vice-Royalty the College of Maynooth was founded for the education of Catholic Clergy and endowed by Government with £8,000 a year. He died 8th October, 1840.

299. **Oil Picture,** by Sir Thomas Lawrence, R.A.

2 ft. 5 in. H., 2 ft. W.

Bust, in oval, looking to the right; in dark green coat, with Star of the Garter. Purchased in 1888.

### Rt. Hon. George **CANNING,**

Born in London in 1770, the son of George Canning, an author and a native of the North of Ireland. He was educated at Eton and Oxford, and entered Parliament in 1793. He was a supporter of Pitt, and was Under-Secretary of State in 1796, and afterwards Foreign Secretary and Premier. He supported Grattan in favour of Catholic emancipation. Died 8th August, 1827.

**Mezzotint,** by William Ward, after T. Stewardson. (C.S., 23.)
From Chaloner Smith Collection.

### Sir George **CAREW,** Earl of Totnes,

Second son of George Carew, Dean of Exeter; born 29th May, 1555. He began his military career in Ireland in 1564, and was knighted by the Lord Lieutenant, Sir John Perrot, in 1586. He was Master of the Ordnance in Ireland from 1587 to 1593, and in 1596 took part in the expedition to Cadiz. After having been Ambassador to France he was made Lord President of Munster in 1600, and by his vigour and decision crushed the rebellion in the South of Ireland. In 1605 he was created Baron Carew, and in 1625, Earl of Totnes. He died in 1629. A large collection made by him of papers relating to the History of Ireland is now divided between the Lambeth and Bodleian Libraries, and the "Pacata Hibernia" of Sir Thomas Stafford was compiled from materials supplied by him.

**Engraving,** by Robert Van Voerst.
Frontispiece to original Edition of "Pacata Hibernia," 1633.

### Henry Lawes (Luttrell), 2nd Earl of **CARHAMPTON,**

Born 7th August, 1743. He entered the army in 1757, was Deputy Adjutant General in Portugal in 1762, and Adjutant General in Ireland in 1770. In 1783 he sat in the Irish Parliament as member for Old Leighlin. In 1798 he was appointed Lieutenant-General of the Ordnance in Ireland, and in 1795 was entrusted with the suppression of the Defenders in Connaught. In 1796 he was Commander-in-Chief in Ireland, a post he held until December, 1797. He died 25th April, 1821. Wraxall describes him as "rather below than above middle size, but active, of a pleasing figure and a high spirit, verifying the adage of 'Petit mine et grand jeu.' He possessed a mind cast in a very original mould, though uncultivated, and he was an indefatigable votary of pleasure."

452. **Pastel,** by Hugh D. Hamilton.
Oval, 9 in. h., 7½ in. w.

Half-length, seated to left; his arms folded. Dressed in red coat with blue lapels, his hair powdered. Presented by Henry, Earl of Portarlington, in 1884.

### William **CARLETON,**

Author. He was the son of a small farmer, and was born at Prillisk, near Clogher, Co. Tyrone, in 1798. As a young man he went to Dublin and supported himself by writing and teaching. He was the author of several novels, but the best of his works is his "Traits and Stories of the Irish Peasantry." He died 30th January, 1869, at his residence, Woodville, Sandford, and was buried at Mount Jerome.

224. **Oil Picture,** by John Slattery.
2 ft. 8½ in. h., 2 ft. 1 in. w.

Three-quarter length, nearly full face; with thin grey hair; dressed in black coat and brown waistcoat. A pen in his right hand.

His widow, in a letter concerning this picture, dated in 1872, says: "It is the only portrait of the kind ever taken of him, and is a most truthful one." Purchased from his daughter, Miss Carleton, in 1884.

2590. **Pen Drawing,** by CHARLES GREY, R.H.A.

Small full-length, seated, with a dog by his side.

Original drawing for the etching by J. Kirkwood in *Dublin University Magazine,* Vol. XVII., 1841. Purchased in 1905.

GEORGE WILLIAM FREDERICK (HOWARD)
7TH EARL OF **CARLISLE,** K.G.,

Lord Lieutenant of Ireland. Born 18th April, 1802. As Lord Morpeth he was member of the House of Commons, and was appointed Chief Secretary in Ireland in April, 1835, a post which he held for five years. He succeeded his father as 7th Earl of Carlisle in 1848, and in February, 1855, was made K.G., and Lord Lieutenant of Ireland. He held the office until 1858, and was again appointed in 1859. Owing to ill-health, he retired in October, 1864, and died 8th December following.

THE NATIONAL GALLERY OF IRELAND was opened by him during his Vice-Royalty, 2nd February, 1864.

**Marble Bust,** by CHRISTOPHER MOORE, R.H.A. Dated 1839.
2 ft. 3 in. H.

Purchased in 1890.

**Stipple Engraving,** by F. HOLL, after G. RICHMOND.

TORLOGH **CAROLAN,**

Irish Bard. Born 1670, at Newtown, near Nobber, Co. Meath; the son of a farmer. Having lost his eyesight in youth through smallpox, he devoted himself to music, and at the age of 22 commenced the wandering life of a bard, which he continued till his death. He was a welcome guest at the houses of the gentry in Connaught, and composed many songs in honour of his friends and patrons. He died at Alderford, Co. Roscommon, the residence of his earliest patron, the MacDermot Roe, 25th March, 1738, and was buried in the old parish church of Kilronan. Carolan was the last representative of the ancient bards and harpers.

**Engraving,** by J. MARTYN, published in 1822, and taken from a portrait painted in 1720 for Charles Massey, Dean of Limerick, it is said by JOHANN VAN DER HAGEN. An engraving, by J. Rogers, from the same picture, forms the frontispiece to Hardiman's *Irish Minstrelsy.*

JULIANA, COUNTESS OF **CARRICK,** AND DAUGHTERS.

**Mezzotint,** by J. R. SMITH, after RICHARD COSWAY. Entitled *Wisdom directing Beauty and Virtue to sacrifice at the Altar of Diana ;* representing Juliana, Countess of Carrick, daughter of Henry Boyle, Earl of Shannon, wife of Somerset Henry Butler, Viscount Ikerrin and Earl of Carrick ; died 1804.

Lady Margaret, her daughter, married Armar Lowry Corry, created Earl of Belmore in 1797 ; she died 1777.

Lady Harriet, married 1768, Edmund Butler, afterwards 11th Viscount Mountgarret ; she died 1785.

From Chaloner Smith Collection.

THOMAS **CARTER,**

Master of the Rolls in Ireland from 29th December, 1731, to 24th April, 1754. M.P. for Hillsborough. Secretary of State, 1755, until his death, 2nd September, 1763.

**Mezzotint,** by JOHN BROOKS, after C. JERVAS. (C.S., 9, i.) From Chaloner Smith Collection.

JOHN (CARTERET), LORD **CARTERET**, afterwards EARL GRANVILLE, K.G.,

Lord Lieutenant of Ireland. Born 22nd April, 1690; succeeded his father as Baron Carteret in 1695. He was Ambassador to Sweden, 1719 to 1720; Secretary of State, 1721 to 1724, in Walpole's Administration; and was Lord Lieutenant of Ireland, 1724 to 1730. He succeeded as Earl Granville on the death of his mother in 1744; was made K.G. in 1750, and Lord President of the Council, 1751. He died 2nd January, 1763. Lord Carteret was one of the ablest and most successful of Irish Viceroys, and during his government, at a period of popular excitement and discontent, he succeeded by his ability and tact in winning the good opinion of all parties; as he himself says, he "pleased Dr. Swift"; and Swift writes of him that "he had a genteeler manner of binding the chains of the Kingdom than most of his predecessors."

294. **Oil Picture,** by THOMAS HUDSON.

2 ft. 1 in. H., 1 ft. 7¾ in. W.

Bust portrait in Peer's robes. Purchased at the Hanbury Williams' sale in 1888.

ROBERT (STEWART) VISCOUNT **CASTLEREAGH,**—afterwards 2nd MARQUESS OF LONDONDERRY,

Eldest son of Robert Stewart, of Mount Stewart, Co. Down, afterwards 1st Marquess of Londonderry; born 18th June, 1769. He was educated at Armagh and at Cambridge, and entered the Irish Parliament in 1790 as Member for Co. Down. He became Chief Secretary in 1799, and devoted himself with all his energy to the accomplishment of the Union. In 1805 he was War Minister under Pitt, and Foreign Secretary in 1812 under Lord Liverpool, a post which he filled with conspicuous courage and ability. He ended his life by suicide on 12th August, 1822.

2333. **Enamelled Miniature,** by WILLIAM BATE, after SIR THOMAS LAWRENCE.

Acquired in 1896 under the Bequest of Julia, Lady Fitzgerald.

**Mezzotint,** by CHARLES TURNER, after a picture by SIR THOMAS LAWRENCE.

**CATHERINE,** OF BRAGANZA, QUEEN OF CHARLES II.,

Daughter of John IV., King of Portugal; born 1638. Married Charles II. in May, 1662. Died in Portugal in 1705.

**Mezzotint,** by ABRAHAM BLOOTELING, after SIR PETER LELY. (C. S. f. II., p. 67) From Chaloner Smith Collection.

LORD FREDERICK **CAVENDISH,**

Younger son of William, seventh Duke of Devonshire; born 30th November, 1836. He sat in the House of Commons from 1865 to 1882, and in the latter year was appointed Chief Secretary for Ireland in succession to Mr. Forster. On the evening of his arrival in Dublin, 6th May, he and Mr. Thomas H. Burke, the Under-Secretary, were murdered in the Phœnix Park.

**Mezzotint,** by J. D. MILLER, after SIR W. B. RICHMOND, K.C.B. Presented by Lady Frederick Cavendish in 1899.

EDWARD L. **CAZNEAU,**

Painter. Born in 1809. Was a pupil in the Dublin Society's drawing school, and afterwards worked as a portrait painter in Dublin, exhibiting in the R.H.A., down to 1847, after which there is no further account of him.

602. **Oil Picture,** by HIMSELF.

29¼ in. H., 24¼ in. W.

Half-length, seated at his easel, holding palette and brushes. Purchased in

JAMES (CAULFIELD), 1st EARL OF **CHARLEMONT,** K.P.,

Eldest surviving son of James, 3rd Viscount and 7th Baron Charlemont. Born in Dublin, 18th August, 1728; succeeded his father in 1734. After spending some years in foreign travel he returned to Ireland in 1754, and took an active interest in all political and social questions; his talents, honesty and patriotism making him one of the most influential men in the country. In 1763 he was created Earl of Charlemont, and in July, 1780, was chosen Commander-in-Chief of the Irish Volunteers, a position he held until their disbandment. He opposed the Union, and did not live to see the measure become law, dying the 4th August, 1799, at Charlemont House, Dublin.

187. **Oil Picture,** by WILLIAM CUMING, P.R.H.A.

4 ft. H., 3 ft. 3 in. W.

Nearly full-length, seated, in profile to right. Dressed in Volunteer uniform, blue coat and red facings, with the ribbon and Star of the Order of St. Patrick. On a table by his side are books and a sheet of paper on which his left hand rests. His sword hangs behind him from a knob on which a red curtain is looped up. In background a statue, globe, and books.

This picture was painted for the Dublin Library, D'Olier-street, where it remained until the break-up of that institution in 1882, when it was sold with the rest of the Library effects, and purchased for the Gallery.

**Model in Wax for a Medal,** by WILLIAM MOSSOP. From Collection of Dr. William Frazer, Dublin. Purchased in 1903.

**Mezzotint,** by JOHN DEAN; engraved in 1785, after the picture by RICHARD LIVESAY, formerly in Charlemont House, Dublin, and now in the National Portrait Gallery, London. (C. S., 5).

KING **CHARLES I.,**

Born 19th November, 1600. Succeeded his father, James I., in 1625. Beheaded at Whitehall, 30th January, 1649.

251. **Oil Picture,** ascribed to HENRY STONE.

Oval. 9½ in. H., 7¾ in. W. Panel.

Bust portrait, nearly full face; in armour, with plain, falling white collar, and collar and badge of the Garter. Purchased in 1886.

**Mezzotint,** by JOHN SIMON, after SIR A. VAN DYCK. (C. S., 36). From Chaloner Smith Collection.

KING **CHARLES II.,**

Born 29th May, 1630. Lived in exile after the execution of his father, Charles I., until restored to the throne, 29th May, 1660. He died 6th February, 1685.

**Mezzotint,** by ABRAHAM BLOOTELING, after SIR PETER LELY. (C. S., h.). From Chaloner Smith Collection.

**Mezzotint,** by Abraham Blooteling, after Sir Peter Lely. Large plate, full-sized head, not noted by Chaloner Smith. From Chaloner Smith Collection.

**Another portrait,** *when a child.* See under Collective Portraits, *Children of Charles I.*

### CHARLOTTE, Queen of George III.

Sophia Charlotte, daughter of Charles Frederick Prince of Mecklenburg-Strelitz; born in 1744; married in 1761. Died 17th November, 1818.

**Mezzotint,** by Thomas Burke, after Angelica Kauffmann. (C.S., 1, i.). From Gulston and Chaloner Smith Collections.

### Philip Dormer (Stanhope), 4th Earl of CHESTERFIELD, K.G.,

Lord Lieutenant of Ireland. Born 1694, and succeeded his father as 4th Earl in 1726. He was Ambassador at the Hague, 1728-32, and Lord Lieutenant of Ireland from January, 1745, to October, 1746, when he became Secretary of State. During his Vice-Royalty he displayed high qualities as a statesman and administrator, and was very popular. Lord Chesterfield was eminent as a speaker and a wit. He was author of the celebrated "Chesterfield Letters." Died 24th March, 1773.

314. **Pastel,** by William Hoare, R.A.

1 ft. 11¼ in. H., 1 ft. 5½ in. W.

Bust, to right; in large wig and red coat, with ribbon and Star of the Garter. Purchased in 1888.

**Mezzotint,** by John Simon, after the above, or a similar portrait by W. Hoare. (C.S., 38).

A touched proof, with painter's directions on margin at bottom. From Chaloner Smith Collection.

**Mezzotint,** by Andrew Miller, after Wm. Hoare, R.A. (C.S., 7).

**Mezzotint,** by John Brooks, after W. Hoare. (C.S., 10, i.). In robes as Knight of the Garter.

**Mezzotint,** by Edward Bell, after Thomas Gainsborough. (C.S., 5). From Chaloner Smith Collection.

### Elizabeth, Countess of CHESTERFIELD.

Lady Elizabeth Butler, daughter of James, 1st Duke of Ormonde; born at Kilkenny, 29th June, 1640. Married in 1660, at the age of 19, the 2nd Earl of Chesterfield, and appeared at the Court of Charles II. about 1661-2, where she immediately became one of the reigning beauties. Her husband, however, carried her off to his country seat, where she died in 1665. (See the "Grammont Memoires.")

**Mezzotint,** by Isaac Beckett, after Sir Peter Lely. (C.S., 21, ii.).

(See note as to this portrait in Chaloner Smith's catalogue, p. 26). From Lanckrinck and Chaloner Smith Collections.

### Henry (de Burgh), 12th Earl and 1st Marquess of CLANRICARDE.

Born 8th January, 1743. Was M.P. for Galway, as Lord Dunkellin. In 1783, on the foundation of the order, he was made a Knight of St. Patrick, and was created Marquess in 1789. Died 8th December, 1797.

**Stipple Engraving,** by William Sedgwick, after a picture by Robert Hunter.

THEODOSIA, LADY **CLANWILLIAM.**—See **MAGILL.**

JOHN (FITZGIBBON), EARL OF **CLARE,**

Lord Chancellor of Ireland. Son of John Fitzgibbon of Mount Shannon, Co. Limerick, a barrister; born in 1749. He was called to the Irish Bar in 1772; in 1780 was elected M.P. for the University of Dublin, and was made Attorney-General in 1783. In 1789 he was made Lord Chancellor and Baron Fitzgibbon, and in 1795 Earl of Clare. Fitzgibbon was one of the most powerful supporters of the English supremacy, and exercised an enormous influence in all departments of the Government. To him was largely due the successful carrying through of the Act of Union. He died 28th January, 1802.

292. **Oil Picture,** by HUGH D HAMILTON.

7 ft. 9 in. H., 4 ft. 9 in. W.

Full-length, standing, in Chancellor's robes. He holds the purse in his right hand. Purchased at the sale at Mount Shannon in 1888.

**Mezzotint,** by C. H. HODGES, after C. G. STUART. (C. S., 14, i.)

GEORGE WILLIAM FREDERICK (VILLIERS), 4TH EARL OF **CLARENDON,**

Diplomatist. Born 12th January, 1800. After holding various diplomatic and ministerial posts he was, in 1847, appointed Lord Lieutenant of Ireland, and held the post until 1852. His administration during that troublous period being marked by firmness and decision, which did much to tranquillise the country. In 1853 he was Foreign Minister, and held this post again under Lord John Russell and Mr. Gladstone. He died 27th June, 1870.

**Mezzotint,** by G. SANDERS, after CATTERSON SMITH, P.R.H.A.

CATHERINE **CLIVE,**

Kitty Clive, actress. Daughter of W. Rafter, a Kilkenny lawyer; born in 1711. She found her way to the stage, and at the age of seventeen played at Drury Lane under Colley Cibber. She soon obtained a reputation as a comic actress, and continued at Drury Lane under Garrick until her retirement from the stage in 1769. She died in 1785. While still young she had married George Clive, but the union was not long after ended by mutual consent.

642. **Oil Picture,** attributed to JONATHAN RICHARDSON.

27½ in. H., 17½ in. W.

Half-length, in low cut white dress; nearly full face. Purchased in 1910.

JOHN (SCOTT), 1ST EARL OF **CLONMELL,**

Born in Co. Kilkenny, 8th June, 1739. He was called to the Bar in 1765, and soon attained to a considerable practice. He was elected M.P. for Mullingar in 1769, and for his services to the Government was made Solicitor-General in 1774, and Attorney-General in 1777. Subsequently he was advanced to the Chief Justiceship of the King's Bench, and raised to the Peerage, as Baron Earlsfort, in 1784, and Earl of Clonmell in 1793. Died 23rd May, 1798.

**Stipple Engraving,** by P. CONDE, after R. COSWAY.

CHARLES **COBBE,**

P. Archbishop of Dublin. Born and educated at Winchester; went to Ireland in 1717 as Chaplain to the Lord Lieutenant, the Duke of Bolton, and was made Dean of Ardagh in 1719, and Bishop of Killala in 1720. He was translated to Dromore in 1727, to Kildare in 1731, and finally to the Archbishopric of Dublin in 1743. He died 14th April, 1765, and was buried in Donabate Church, where there is a marble tablet, with inscription, to his memory.

**Mezzotint,** by Andrew Miller, after Francis Bindon. (C. S., 8.)

**Mezzotint,** probably by Andrew Miller. (C. S., 9.)

Published by M. Ford, Dublin, in 1748. From Chaloner Smith Collection.

### Sir Galbraith Lowry **COLE,** G.C.B.

Distinguished soldier. Second son of William, 1st Earl of Enniskillen; born 1772. He entered the army at an early age, and served throughout the Peninsular War. For his services, especially at the battles of Salamanca, Vittoria, and the Pyrenees, he received the thanks of Parliament. Was afterwards Governor of the Cape of Good Hope and of Mauritius. He became Lieutenant-General in 1825, General in 1830, and died in 1842.

**Stipple Engraving,** by C. Picart, after Sir Thomas Lawrence

### John **COLGAN,**

Born in Co. Donegal. He was a Franciscan friar in the College of Louvain, and a voluminous writer on the Ecclesiastical History of Ireland; his best known work is the uncompleted "Acta Sanctorum Hiberniæ." He died at Louvain, 15th January, 1658.

2225. **Water Colour,** copy after a Fresco in the Franciscan College of St. Isidore, Rome. Presented by the Rev. C. P. Meehan in 1884.

### William **CONGREVE,**

Dramatist and poet. Born at Lismore, Co. Waterford, in 1671; the son of Wm. Congreve, an officer in the army, who settled in Ireland as agent to the estates of the Earl of Cork. Congreve was educated at Kilkenny School and at Trinity College, Dublin, and was called to the Bar at the Middle Temple. He devoted himself to literature, chiefly dramatic, producing his first play, "The Old Bachelor," in 1693. This was followed by the "Double Dealer," and in 1695, by "Love for Love." He continued to write down to 1700, his last play being the "Way of the World," when he retired from literary life. His friendship with the Duchess of Marlborough is nearly as famous as his plays. He died 19th January, 1729.

**Mezzotint,** by John Smith, after the picture by Sir Godfrey Kneller, now in the National Portrait Gallery, London. (C. S., 54, ii.)

### Rev. Thaddeus **CONNELLAN,**

Irish Scholar. He translated portions of the Bible into Irish, and published an Irish-English Dictionary and Irish Grammars. He died in Sligo, 25th July, 1854.

**Oil Picture,** by James Northcote, R.A.

4 ft. H., 3 ft. 4 in. W.

Nearly full-length, seated; his left arm rests on a large, open book which lies on a table beside him. His hands are clasped in front. View of landscape through an open window in background. Lent by E. Lamb, Esq., in 1902.

### Right Hon. William **CONOLLY,** M.P.,

Speaker of the Irish House of Commons. Born about 1662. He represented the Borough of Donegal and the County of Londonderry in the Irish Parliament, and was chosen Speaker of the House of Commons in 1715. He was a Privy Councillor and Chief Commissioner of Revenue, and was ten times a Lord Justice. He married Catherine, daughter of Sir Albert Conyngham, and through her, who died in 1752, aged 90, he acquired large estates in

Ulster. He died on 29th October, 1729, a few days after resigning the Speakership. He was buried at Celbridge, Co. Kildare. See Mezzotint engraving of his tomb, with recumbent effigies of him and his wife, below.

**Line Engraving,** by PIERRE FOURDRINIER, after CHARLES JERVAS.

Nearly full-length, seated to left; in robes; the mace beside him. Inscribed:—*The Right Hon^ble. William Conolly, Esq^r., One of the Commis^rs. of his Majesty's Revenue, Speaker of the House of Commons. Ten times Sworn one of their Excellencies the Lords Justices, & one of his Majesties Most Honourable Privy Council in the Kingdom of Ireland. C. Jarvis, Principal Painter to his Ma^tie. Pinxit. P. Fourdrinier, Sculp.* A shield with arms, Conolly impaling Conyngham. Purchased in Dublin in 1898.

TOMB OF **WILLIAM CONOLLY** AND HIS **WIFE.**

Monument in the old churchyard at Celbridge, co. Kildare. Whole length statues of Wm. Conolly (D. 1729) and his wife Catherine Conyngham (D. 1752), reclining under a canopy. On the front of the pediment is a shield with arms, Conolly impaling Conyngham; and on a slab at the back a long Latin inscription. This monument, executed by Thomas Carter, was erected by the Speaker's widow, Catherine Conyngham.

**Mezzotint,** Engraver unknown. It was probably done in Dublin and, as Chaloner Smith conjectures, may have been by T. Beard.

RIGHT HON. WILLIAM **CONOLLY,** M.P,

Of Castletown, Co. Kildare; M.P. for Ballyshannon in the Irish Parliament and a Privy Councillor. He was nephew of William Conolly, Speaker of the Irish House of Commons, see above. He died in 1760.

421. **Oil Picture,** Painter unknown.

3 ft. 11 in. H., 3 ft. W.

Three-quarter length, standing in a landscape. Purchased in 1894.

LADY ANNE **CONOLLY,**

Wife of above. Eldest daughter of Thomas Wentworth, Baron Raby, who was created Earl of Strafford in 1711. She was born 5th March, 1713, and married the Right Hon. Wm. Conolly on 28th April, 1733. She died 17th February, 1797.

422. **Oil Picture,** Painter unknown.

3 ft. 11 in. H., 3 ft. W.

Three-quarter length, standing in a landscape. Purchased, with the foregoing, in 1894.

FIELD-MARSHAL HENRY SEYMOUR **CONWAY,**

Second son of Francis Seymour, 1st Lord Conway, born 1721. He entered the army and served in the Seven Years' War. Was M.P. for Antrim in the Irish Parliament, and was Secretary to the Lord Lieutenant, 1755-6. He was Secretary of State, 1765 to 1768; Commander of the Forces in 1782, and was made Field-Marshal in 1793. He died 12th October, 1795.

**Mezzotint,** by GAINSBOROUGH DUPONT, after THOMAS GAINSBOROUGH, R.A. (C. S., 3, ii.). From Chaloner Smith Collection.

### William Burton **CONYNGHAM,**

Second son of the Rt. Hon. Francis Burton, of Buncraggy, Co. Clare, by Mary, daughter of General Henry Conyngham. On the death of his uncle Henry, Earl Conyngham, in 1781, he inherited the family estates and took the name of Conyngham. He was a Privy Councillor and Teller of the Exchequer in Ireland, and Treasurer of the Royal Irish Academy. He died in 1796, at his house in Harcourt Place, Dublin.

562. **Oil Picture,** by Gilbert Stuart.

3 ft. h., 2 ft. 2 in. w.

Three-quarter length, seated ; in green coat. Purchased in 1906.

563. **Pastel,** by H. D. Hamilton.

Oval. 9¼ in. h., 7 in. w.

Half-length ; in brown coat. Purchased in 1906.

**Mezzotint,** by Valentine Green, after the above pastel by Hugh D. Hamilton. (C. S., 16, i.) This print belonged to W. B. Conyngham himself. From Mangin and Chaloner Smith Collections.

**Mezzotint,** by C. H. Hodges, after the oil picture, No. 562, above, by G. Stuart. (C. S., 9).

### Edward **COOKE,**

Under-Secretary for Ireland; born 1755; 3rd son of Dr. Wm. Cooke, Provost of King's Coll., Cambridge. He went to Ireland as private secretary to Sir Richard Heron, Chief Secretary; and in 1789 became Under-Secretary to the Military Department, from which he was removed by Lord Fitzwilliam in 1795, but appointed the following year by Lord Camden as Under-Secretary in the Civil Department. In this capacity he was intimately concerned in all the transactions and negotiations which led to the passing of the Act of Union, but afterwards resigned in consequence of the refusal of concessions to the Catholics. Returning to England, he held many important official posts, and died 19th March, 1820.

**Mezzotint,** by William Ward, after a picture by William Cuming, r.h.a. (C. S., 29). Proof, before any inscription; state not mentioned by Chaloner Smith.

### Sir Samuel **COOKE,** Bart.,

Lord Mayor of Dublin in 1741.

**Mezzotint,** by J. Faber, after James Latham.

### William **COPPINGER,**

R.C. Bishop of Cloyne and Ross, second son of Joseph Coppinger, and nephew of William Coppinger, of Barryscourt and Ballyvolane, Co. Cork; born in 1753, educated at the Irish College in Paris, and ordained in 1780. He was made Coadjutor Bishop of Cloyne in 1788, and died 11th August, 1831. He was the author of several works of devotion, and of a translation of the "Imitation of Christ."

2054 **Chalk Drawing,** by John Comerford.

13¼ in. h., 12½ in. w.

Three-quarter length seated ; full face, in episcopal robes, with bands and pectoral cross. Holds a folded biretta in his right hand. Engraved in stipple by Charles Rolls. Purchased in Dublin in 1884.

ANNE, COUNTESS OF **CORK** AND **ORRERY,**

Daughter of Kelland Courtenay, of Painsford, Devon; married, in 1764, Edmund, 7th Earl of Cork and Orrery, who died in 1798. The marriage was an unhappy one; Lord Cork endeavoured, in 1779, but unsuccessfully, to obtain a divorce from her on the grounds of her alleged adultery with one John Charles Newby, a musician at the Haymarket Theatre. Subsequently, in 1782, the marriage was dissolved. Mrs. Delaney refers to her "inhuman treatment," and calls her "the miserable, persecuted Lady Cork." She died 11th December, 1785.

**Mezzotint,** by JAMES WATSON, after a pastel by HUGH D. HAMILTON. (C. S., 5, i.) From Chaloner Smith Collection.

JOHN (BOYLE) 5th EARL OF **CORK** AND **ORRERY.**

He was born 13th January, 1707, and succeeded his father as 5th Earl of Orrery in 1731, and his cousin as Earl of Cork in 1753. He was the intimate friend of Pope, Johnson, and Swift, although he maliciously attacked the latter in "Remarks on Swift," published in 1751. He was author also of an excellent translation of Pliny and of other works. Berkeley said of him that he "would have been a man of genius had he known how to set about it." He died on 23rd November, 1762.

**Mezzotint,** by JOHN FABER, done from life in 1741. (C. S., 272.) From Chaloner Smith Collection.

CHARLES (CORNWALLIS), MARQUESS **CORNWALLIS,**

Lord Lieutenant of Ireland. Son of the 1st Earl Cornwallis; born 1738. He entered the army and served in Germany during the Seven Years' War, and was in command in America, where he was obliged to surrender with his whole army to the American and French forces at Yorktown, 17th October, 1781. In 1786 he was appointed Governor-General of India, and was created Marquess for his services. He was made Lord Lieutenant of Ireland and also Commander-in-Chief in 1798. He was again Governor-General of India in 1805, but died the same year.

**Mezzotint,** by JOHN JONES, after DANIEL GARDNER. (C. S., 14, i.) From Chaloner Smith Collection.

**Mezzotint,** by JAMES WARD, after SIR WILLIAM BEECHEY. (C. S., 13, ii.)

MARIA, COUNTESS OF **COVENTRY.**—SEE **GUNNING.**

SIR PHILIP **CRAMPTON,** BART.,

Born in Dublin, 7th June, 1777. He served as Assistant Surgeon in the army during the Rebellion of 1798, and was afterwards one of the surgeons of the Meath Hospital. He attained the highest eminence in his profession in Dublin, and in 1839 was made a Baronet. He died 10th June, 1858.

309. **Oil Picture,** by S. CATTERSON SMITH, P.R.H.A.

11 in. H., 9½ in. W. Panel.

Half-length, full face; dressed in black coat with high stock and collar. Dark background, with red curtain. Presented by the artist's son, Stephen Catterson Smith, R.H.A., in 1884.

2526. **Miniature,** by CHARLES ROBERTSON. Lent by Mr. E. Stanley Robertson, in 1903.

2594. **Pen Drawing,** by CHARLES GREY, R.H.A.

Small full-length, seated; holding a paper in his hands.

Original drawing for the etching by J. Kirkwood in *Dublin University Magazine*, Vol. XV., 1840. Purchased in 1905.

### MARTIN **CREGAN,** P.R.H.A.

Born in Co. Meath in 1788; studied in the Art School of the Royal Dublin Society, and with Sir Martin Archer Shee in London; exhibited at the Royal Academy in London from 1812 to 1821. He was one of the original members of the Royal Hibernian Academy on its foundation in 1823, and was afterwards its President for many years. He died in Dublin, 10th December, 1870.

2145. **Water Colour Sketch,** by SIR GEORGE HAYTER.
$6\frac{1}{2}$ in. H., $4\frac{3}{4}$ in. W.

Half-length; full face. Signed, G. H.

### JOHN WILSON **CROKER,**

Politician and writer. Born in Galway, 20th December, 1780; called to the Bar in 1802, and entered Parliament as member for Downpatrick in 1807. In 1809 he was made Secretary to the Admiralty, a post which he held until 1830, when he retired from political life. Croker was a constant contributor to the "Quarterly Review," from its foundation in 1809, and edited Boswell's "Life of Johnson" and Lord Hervey's "Memoirs." He died 10th August, 1857.

300. **Oil Picture,** by SIR THOMAS LAWRENCE.
2 ft. $5\frac{1}{2}$ in. H., 2 ft. 1 in. W.

Half-length, seated; full face.

Engraved by T. H. Parry, in 1840; and, in Mezzotint, by Samuel Cousins, R.A. Exhibited at the R.A. in 1825, and the British Institution in 1830. Also at Manchester in 1857, and at South Kensington in 1868. Purchased at the Lonsdale sale in 1887.

### OLIVER **CROMWELL,**

Born at Huntingdon, 25th April, 1599. He raised a troop of Horse for the Parliament early in the Civil War, and fought at Marston Moor and Naseby. In 1649 he went to Ireland as Lord Lieutenant and Commander of the Parliamentary forces, and commenced operations against the Royalists by the siege and capture of Drogheda, which was followed by the taking, or surrender, of all the important strongholds in the North. Marching southwards, Cromwell captured Wexford and New Ross, and other towns, and after the taking of Clonmel in May, 1650, he returned to England, leaving Ireton in command of the troops. In the following September he defeated the Scotch at Dunbar, and the hopes of the Royalists were finally extinguished at Worcester, in September, 1651. Cromwell dissolved the Long Parliament in 1653, and assumed the title of Lord Protector. He governed with great success for five years, and died 3rd September, 1658.

505. **Oil Picture,** by SIR PETER LELY.
2 ft. 3 in. H., 1 ft. 10 in. W.

A half length, in armour, with plain white falling collar; head turned slightly to the left. In painted oval.

Similar to the portrait in the Pitti Gallery in Florence. Purchased in 1901.

2028. **Indian Ink Drawing,** by JOHN BULFINCH, after SAMUEL COOPER. Inscribed *Oliver Cromwell, Lord Protector of England, &c. From y^e^ Origin^l^. Painting by Mr. Cooper, lately in the Hands of his Son, Mr. Richard Cromwell.* Purchased in 1887.

**Engraving,** by JAN VAN VELDE. (See Chaloner Smith's Catalogue, Introduction, p. xxxii.) From Chaloner Smith Collection.

**Mezzotint,** (with General John Lambert), by ANDREW MILLER. (C. S., 11, i.) From Chaloner Smith Collection.

### Richard **CROMWELL,**

Third son of Oliver Cromwell; born 4th October, 1626. He was proclaimed Protector on his father's death, but held the reins of power for only a short time, and after the Restoration passed the remainder of his life in retirement. He died 12th July, 1712.

264. **Oil Picture,** after Samuel Cooper.
1 ft. 3½ in. h., 12¾ in. w.

Head, nearly full face, with long wavy, brown hair. Purchased in 1886.

### Diana, Lady **CROSBIE,**—afterwards Countess of Glandore.

Hon. Diana Sackville, eldest daughter of George, 1st Viscount Sackville; born 8th July, 1756; married, in 1777, John, Viscount Crosbie, of Ardfert Abbey, Co. Kerry, who afterwards succeeded as 2nd Earl of Glandore. She died at Ardfert Abbey, 29th August, 1814.

**Mezzotint,** by William Dickinson, after the picture painted by Sir Joshua Reynolds in 1777, formerly at Ardfert Abbey, but now in the possession of Sir Edward Tennant, Bart. (C. S., 14, ii.) From Chaloner Smith Collection.

### John Philpot **CURRAN,**

Born at Newmarket, Co. Cork, 24th July, 1750. He was educated at Trinity College, was called to the Bar in 1775, and quickly made his reputation as a brilliant orator. He sat in the Irish Parliament for Kilbeggan and Rathcormac, speaking and voting with the Popular Party, but was not a member at the time of the Union. In 1806 he was made Master of the Rolls, a post which he held until 1814. He died in London, 14th October, 1817.

520. **Oil Picture,** by Sir Thomas Lawrence, p.r.a.
2 ft. 5 in. h., 2 ft. w.

Half-length, seated; full face. Black coat and white stock. Exhibited at the British Institution in 1849.

From the collection of Sir Robert Peel, Bart. Sold, with other pictures from the Drayton Manor Collection, at Robinson and Fisher's, London, 10th May, 1901. Purchased by Lord Iveagh, and by him presented to the Gallery.

545. **Oil Picture,** painter unknown.
2 ft. 5 in. h., 2 ft. w.

Half length, to right; in black coat; his arms folded across his body. He holds a paper in his right hand. Purchased in 1903.

592. **Oil Picture,** by Hugh D. Hamilton.
2 ft. 3 in. h., 2 ft. w.

Half length. Purchased in 1908.

**Mezzotint,** by John Raphael Smith, after the picture by Sir Thomas Lawrence in the possession of Earl Grey (C. S., 50, i.) From Chaloner Smith Collection.

**Coloured Print,** Caricature, "*The Master of the ScRolls*" Published by M'Cleary, 32 Nassau Street, Dublin.

**Cast,** from a Death Mask. Presented by the Council of the Royal Hibernian Academy in 1913.

### John, Lord **CUTTS,**

Second son of Richard Cutts, of Arkesden, Essex; born in 1661. In 1686 he was serving under Charles, Duke of Lorraine, against the Turks, when he

distinguished himself by his bravery at the siege of Buda. He came over to England with William of Orange as Lieutenant-Colonel of an English Regiment. He accompanied William to Ireland, was at the battle of the Boyne, and for his services at the siege of Limerick was created Baron Cutts of Gowran, in 1690. He afterwards served in Holland, being Brigadier-General at Steinkirk, and by his brave conduct and coolness under fire at the siege of Namur, acquired the name of "The Salamander." In 1701 he was with Marlborough, and was third in command at Blenheim in 1704. He came to Ireland in 1705 as Commander-in-Chief, and dying in Dublin 26th January, 1707, was buried in Christ Church. Lord Cutts was scurrilously attacked by Swift in "The Description of a Salamander," in 1705.

**Mezzotint,** by R. Williams, after W. Wissing. (C. S., 17.) From Chaloner Smith Collection.

### Lady **CUTTS,**

Elizabeth, daughter of Sir Henry Pickering, of Whaddon, Cambridge, Bart. She married Lord Cutts in January, 1697, and died the same year at the age of 18.

**Mezzotint,** by John Smith, after Sir Godfrey Kneller. (C. S., 75, i.) From Gulston and Chaloner Smith Collections.

### Denis **DALY,**

Eldest son of James Daly, of Dunsandle, Co. Galway. Born 24th January, 1747. He represented the County of Galway in the Irish Parliament from 1768 to 1790; was a P.C., and for some time Muster Master General. Died 10th October, 1791. He was a life-long friend of Grattan, who lamented his death as a great loss to Ireland.

451. **Pastel,** by Hugh D. Hamilton.

Oval. 9 in. h., 7½ in. w.

Bust turned slightly to left; head looking to the right. Dressed in brown coat and buff waistcoat. Light brown hair, blue eyes. Purchased in 1888.

### Hon. Mrs. **DAMER.**

Anne Seymour Conway, born 1749, only child of General Henry Seymour Conway. Married, 1767, the Hon. John Damer, eldest son of the 1st Lord Milton, afterwards Earl of Dorchester. She was a clever sculptor, and was a frequent exhibitor at the Royal Academy between 1785 and 1818. Among her works are a bust of herself and one of Sir Joseph Banks, in the British Museum; a statue of George III., at Edinburgh; and the large heads of "Thames" and "Isis," on Henley Bridge. Horace Walpole, her cousin, with whom she was a great favourite, left her Strawberry Hill, where she resided until 1810. She died 28th May, 1828. For a list of her works, see Dallaway and Wornum's edition of Walpole's "Anecdotes of Painting."

**Mezzotint,** by John Raphael Smith, from the portrait painted by Sir Joshua Reynolds, in 1772. (C. S., 51, iv.)

Reynolds' picture was formerly in the collection of Lord Portarlington at Emo Park. From Chaloner Smith Collection.

### Francis **DANBY,** a.r.a.

Painter. Born in Co. Wexford in 1793; studied in the Dublin Society's schools, and afterwards settled in Bristol and later in London. He made his first appearance as an exhibitor in 1820, when his picture of "The Upas Tree" was in the British Institution, and next year he sent his "Disappointed Love" to the Royal Academy. He was made an Associate in 1824, but his quarrel with the Academy debarred him from full membership. From 1829 to 1841 he lived on the Continent, and a few years after his return he took up his residence at Exmouth, where he died in 1861.

**Plaster Bust,** by CHRISTOPHER MOORE, R.H.A. Presented in 1913 by Mrs. Gibbons of Hanover Terrace, Regent's Park.

SIR HENRY D'ESTERRE **DARBY,** K.C.B.,

Admiral. Second son of Jonathan Darby, of Leap Castle, King's County. Was a distinguished naval officer, and commanded the "Bellerophon" at the Battle of the Nile, and the "Spencer" at the attack on Algesiras in 1801. He became Admiral in 1804. Died in April, 1823.

**Mezzotint,** by R. EARLOM, after SIR WILLIAM BEECHEY. Presented by Mr. Alfred Webb, in 1903.

WILLIAM **DARGAN,**

Son of a farmer; born in Co. Carlow, 28th February, 1799. He entered a surveyor's office, and was engaged under Telford in the construction of the Holyhead road in 1820. Returning to Ireland, he commenced to take small contracts on his own account, and in 1831 became contractor for the construction of the Dublin and Kingstown Railway. This was followed by other important undertakings, such as the Ulster Canal, Dublin and Drogheda Railway, Great Southern, and Midland Great Western Lines. By 1853 he had become wealthy, and through his munificence and exertions the Dublin Exhibition of 1853 was carried out. In his latter years, unable through ill-health to attend to his numerous undertakings, his affairs became embarrassed, and he became bankrupt. He died 7th February, 1867. To commemorate his public services in connection with the Dublin Exhibition, a testimonial was subscribed for, and in 1854 the committee of the Dargan Fund voted a sum of £5,000, to be applied to the erection of a Public Gallery of Art. With this sum, aided by grants from Government, the present National Gallery of Ireland was built. On a stone to the left of the portico of the Gallery is carved the following inscription :

"National Gallery of Ireland,
Founded A.D. 1864.

Erected by the contributions of the Fellow-countrymen of William Dargan, Esquire, aided by the Imperial Government, in commemoration of his munificent liberality in founding and sustaining the Dublin Industrial Exhibition of 1853."

**Bronze Statue,** by SIR THOMAS FARRELL, P.R.H.A.

Erected in front of the Gallery to commemorate his active interest in the industrial progress of Ireland. Unveiled by the Lord Lieutenant, the Earl of Carlisle, on 30th January, 1864.

**Marble Bust,** by J. E. JONES.

This bust was given to Dargan by Queen Victoria, after the Exhibition of 1853. Presented to the Gallery by Mr. George Allen Phillips, in 1906.

141. **Oil Picture,** by S. CATTERSON SMITH, P.R.H.A.

2 ft. 4½ in. H., 1 ft. 10½ in. W.

Half length, to front; head turned slightly to the right.

Painted for the Gallery by order of the Dargan Testimonial Committee. Exhibited in Royal Hibernian Academy in 1862.

THOMAS OSBORNE **DAVIS,**

Poet and Politician. Born at Mallow, 14th October, 1814; graduated at Trinity College, and was called to the Bar. He was an active member of the Repeal Association, and in 1842 he started the "Nation" newspaper, and "thenceforth, as a political writer and poet, he continued, till his premature death, to be the chief of that party who, under the name of 'Young Ireland,' swayed the democracy of Ireland with extraordinary power." He died in Dublin, 16th September, 1845.

**Plaster Model for a Bust,** by CHRISTOPHER MOORE, R.H.A.

7¾ in. H.

Presented by Sir Charles Gavan Duffy in 1887.

2032. **Pencil Sketches,** by SIR FREDERIC BURTON.

Two heads, drawn from memory. Presented by the Artist in 1872.

### LADY ANNE **DAWSON,**

Sixth daughter of Thomas (Fermor) Earl of Pomfret. Born in 1733. Married, 15th July, 1754, Thomas Dawson, of Dawson's Grove, Co. Fermanagh, who was created Baron Dartrey in 1770, and Viscount Cremorne in 1785. She died 1st March, 1769.

**Mezzotint,** by JAMES MCARDELL, after a picture by SIR JOSHUA REYNOLDS. (C. S., 52, i.) From Chaloner Smith Collection.

### SIR THOMAS NEWENHAM **DEANE,** R.H.A.,

Architect. Born near Cork, 15th June, 1828; son of Sir Thomas Deane, architect. Educated at Rugby, and graduated at Trinity College, Dublin, in 1849. He was trained in his father's office, and succeeded to the business in 1871. Amongst his many important works were St. Anne's Church in Dawson Street; the Munster Bank, Dame Street; the Clarendon Laboratory at Oxford; and the Museum and Library in Dublin, completed in 1890, when he was knighted. He was Inspector of National and Ancient Monuments in Ireland, a work in which he was much interested. He died in Dublin, 8th November, 1899.

**Bronze Bust,** by JOHN HUGHES, R.H.A.

A posthumous portrait. Presented by Lady Deane in 1902.

### WILLIAM (BERESFORD) 1ST LORD **DECIES,**

P. Archbishop of Tuam. Third son of Marcus, Earl of Tyrone, and brother of the first Marquess of Waterford. Born 1748. Was successively Bishop of Dromore, 1780; Ossory, 1782; and Archbishop of Tuam, 1794. He was created a Peer in 1812, and died in 1819.

**Mezzotint,** by G. MAILE, after G. DANCE.

### THOMAS **DERMODY,**

Poet. Born in Ennis, Co. Clare, 17th January, 1775. He went to Dublin as a young man, and was befriended by many influential persons, who recognised his talent and ability. His vicious and irregular habits, however, rendered all the efforts of his friends for his advancement useless, and he finally enlisted and went abroad. He served with some credit and obtained a commission, but being placed on half-pay he once more sank into his former degraded life, and died in poverty and wretchedness at Sydenham, 15th July, 1802, and was buried in Lewisham churchyard. His poems appeared in 1792, 1800 and 1802, and, in a collected form, in 1807.

138. **Oil Picture,** by CHARLES ALLINGHAM.

2 ft. 4¾ in. H., 1 ft. 11¼ in. W.

Half-length, seated to right; he supports his head on his right hand, the elbow resting on a table.

This picture was painted shortly before Dermody's death, as appears from the following notice of it in a memoir, with engraved portrait, in Walker's *Hibernian Magazine* for September, 1802:—"A few weeks before his death, some gentlemen requested Mr. Dermody to sit for his portrait; an artist of very considerable promise kindly undertook the task, and in a very few days produced a most animated likeness, from which this engraving has been copied."

Engraved by Martyn, in *Hibernian Magazine;* by Ridley for the edition of Dermody's Poems, published in 1802; and by Fittler, from a sketch made by Sir Robert Kerr Porter, as frontispiece to *Life of Dermody* by J. G. Raymond, in 1806. Purchased in 1875.

### John Blake **DILLON,**

Born in Co. Mayo in 1816; educated at Trinity College, and called to the Bar in 1841. He was a member of the Young Ireland party, and joined Davis and Duffy in founding the "Nation" newspaper. He shared in the abortive rebellion of Smith O'Brien, and fled to France and afterwards to America. He returned to Ireland in 1855, and was elected M.P. for Tipperary in 1865. He died at Killarney, 15th September, 1866.

547. **Oil Picture,** by Henry MacManus, R.H.A.

7⅛ in. H., 5½ in. W.

Bust, nearly full face. Presented by Miss Duffy, in accordance with the wishes of her father, Sir Charles Gavan Duffy, in 1903.

### William (Cavendish), 3rd Duke of **DEVONSHIRE,**

Lord Lieutenant of Ireland. Born 1698. He was Lord Privy Seal, 1731 to 1733, and Lord Lieutenant of Ireland, 1737 to 1745. He died 5th December, 1755. Lord Waldegrave, in his "Memoirs," describes him as "a man of strict honour, true courage, and unaffected affability. He was sincere, humane, and generous; plain in his manners, negligent in his dress; had sense, learning, and modesty, with solid, rather than showy, parts."

**Mezzotint,** by John Faber, after a picture by Sir Joshua Reynolds, painted in 1753, in the possession of the Duke of Devonshire. (C. S., 114, i.) From Chaloner Smith Collection.

### Arthur **DOBBS,**

Born 2nd April, 1689; son of Richard Dobbs. He was M.P. for Carrickfergus in the Irish Parliament for many years; and, in 1730, was appointed Surveyor-General of Ireland. In 1753 he was sent out as Governor of North Carolina, where he remained until his death, 28th March, 1765.

**Mezzotint,** by James MacArdell, after William Hoare. (C. S., 54, ii.) The address at bottom of inscription differs slightly from that given by Chaloner Smith, p. 856 of his work. From Chaloner Smith Collection.

### Anne, Countess of **DONEGAL,**

Eldest daughter of James, 5th Duke of Hamilton; married, in 1761, Arthur, 5th Earl of Donegal (created Marquis of Donegal in 1791, after her death). She died in 1780.

373. **Oil Picture,** by Francis Cotes, R.A.

7 ft. 7 in. H., 4 ft. 9 in. W.

Full length life-size figure, standing with her back against a balustrade, her right hand resting on base of a pillar. She is dressed in white satin gown with girdle of pearls, and loose red mantle lined with ermine, which she holds up in her left hand. Her hair is black.

While in the Duke of Somerset's collection this picture passed as a Reynolds. The signature of Cotes was found upon it when it was sent to Christie's, and washed. Purchased in 1890 at the Somerset sale.

JOHN (HELY-HUTCHINSON), 2nd EARL OF **DONOUGHMORE,**

General. Born 15th May, 1757; the second son of John Hely-Hutchinson, Provost of Trinity College, Dublin (q. v.) He entered the army in 1774, and became Major-General in 1799. He served in Egypt, and, in 1801, succeeded to the command of the army there after the death of Abercromby. For his services he was created Baron Hutchinson. He became full General in 1813. He sat in the Irish Parliament for Lanesborough, Taghmon, and Cork City, and voted for the Union. In 1825 he succeeded his brother as second Earl of Donoughmore, and died 29th June, 1832.

2103. **Indian Ink Drawing,** by WILLIAM EVANS, after a picture by THOMAS PHILLIPS, R.A., taken when Lord Hutchinson, and now at Hampton Court. Engraved by K. Mackenzie, in Caddell's *Contemporary Portraits*. Purchased in 1896.

LIONEL CRANFIELD (SACKVILLE), DUKE OF **DORSET,** K.G.,

Lord Lieutenant of Ireland. Son of Charles, 9th Earl of Dorset. Born in 1688. He was created Duke of Dorset in 1720, and was Lord Lieutenant of Ireland from 1730 to 1737, and again from 1750 to 1755. He died 10th October, 1765.

**Mezzotint,** by JAMES MACARDELL, after SIR GODFREY KNELLER. (C. S., 55, i.) From Chaloner Smith Collection.

SIR CHARLES WILLIAM **DOYLE,**

Lieutenant-General. Eldest son of William Doyle, of Bramblestown, Kilkenny, a Master in Chancery; born 1770; entered the army in 1783, and served in the Netherlands, in the West Indies, and in Egypt in 1799, when he was wounded. He was made Lieutenant-Colonel of the 87th Regiment in 1805, and served in Spain in 1810-11, in command of Spanish troops, and with Wellington in 1813 and 1814. He was promoted Major-General in 1819, and made Colonel of the 10th Veteran Battalion. He commanded the South-western District in Ireland from 1825 to 1830, and became Lieutenant General in 1839. He died 25th October, 1842.

**Mezzotint,** by THOMAS HODGETTS, after MARGARET CARPENTER.

JAMES WARREN **DOYLE,**

R.C. Bishop of Kildare and Leighlin. Born near New Ross in 1786. He entered the Augustinian Order, and in 1806 went to the University of Coimbra in Spain, and during Wellesley's campaign was attached to the English army as interpreter. On his return to Ireland, in 1808, he was ordained, and in 1819 made Bishop of Kildare and Leighlin. During his episcopate he stood forth as the champion of the Catholic cause, and his writings, controversial and political, over the initials of J.K.L., exercised an enormous influence. He died 16th June, 1834.

**Plaster Bust.**

1 ft. 7 in. H.

Purchased in Dublin in 1896.

SIR JOHN **DOYLE,** BART.,

General. Fourth son of Charles Doyle, of Bramblestown, Co. Kilkenny. Entered the army in 1771, and served in the American War until the Peace of 1784, when he returned home, and was elected M.P. for Mullingar. In 1796 he was made Secretary at War in Ireland. He afterwards served under Lord Moira in the Netherlands, and commanded a brigade under Abercromby in Egypt. He was made Lieutenant-Governor of Guernsey in 1804, and a Baronet in 1805. He died 8th August, 1834. A monument was erected to his memory in Guernsey.

**Mezzotint,** by WILLIAM SAY, after JAMES RAMSAY. From Chaloner Smith Collection.

### JOHN **DOYLE,**

Portrait Painter and Caricaturist. Born in Dublin in 1797. Studied under Comerford and others, and went to London in 1821, where, not finding much success as a portrait painter, he commenced the publication of the famous political sketches signed "H.B.," which continued to appear for many years. He died 2nd January, 1868.

**Plaster Bust,** by CHRISTOPHER MOORE, R.H.A.

2 ft. 1¾ in. H.

### RICHARD **DOYLE,**

Artist. Born in London, 18th September, 1824. He was second son of John Doyle (H.B.) At the age of 19 he was engaged on the staff of "Punch," to which he contributed the design for the cover which is still used, as well as cartoons and humorous drawings. His connection with the paper ceased in 1850. He thenceforth worked as an illustrator of books and as a painter in water-colours. He died in London, 10th December, 1883.

423. **Oil Sketch,** by his brother, HENRY E. DOYLE, R.H.A.

1 ft. 7½ in. H., 1 ft. 3¾ in. W.

### THOMAS **DRUMMOND,**

Born in Edinburgh, 10th October, 1797. He entered the Royal Engineers, and was employed on the Ordnance Survey in Scotland and Ireland, and afterwards as head of the Boundary Commission in connection with the Reform Bill. In 1835 he came to Ireland as Under-Secretary, a post which he held until his death. His administration of his office was marked by vigour and an earnest desire for the welfare and development of the country, and he initiated and carried out many important measures to that end. He died on 15th April, 1840. On his death-bed he directed that he should be buried in Ireland, saying: "In Ireland, the land of my adoption—I have loved her well and served her faithfully, and lost my life in her service."

409. **Oil Picture,** by HENRY WILLIAM PICKERSGILL, R.A.

2 ft. 10 in. H., 2 ft. 3½ in. W.

Three-quarter length, standing; leaning with his left elbow on a pile of books on a table beside him. Light brown hair and blue eyes. Painted for Sir Maziere Brady, Lord Chancellor of Ireland. Purchased from his son, Sir Francis Brady, Bart., in 1891.

### FREDERICK TEMPLE (HAMILTON-TEMPLE BLACKWOOD), 1st MARQUESS OF **DUFFERIN** AND **AVA,** K.P., G.C.B., &C.

Son of the 4th Baron Dufferin, and his wife, Helena Selina, daughter of Thomas Sheridan. Born 21st June, 1826. After holding various diplomatic and other appointments, he was made Governor-General of Canada in 1872, a post which he held until 1879, when he was appointed Ambassador at St. Petersburg. In 1881 he was transferred to Constantinople, and in 1884 was made Viceroy of India. He became Ambassador at Paris in 1888, and held that post with conspicuous success until his retirement in 1896. He was given an Earldom in 1871, and was created Marquess of Dufferin and Ava in 1888. He died 12th February, 1902.

**Mezzotint,** by DANIEL WEHRSCHMIDT, after FRANK HOLL. Presented by Harriet Georgina, Marchioness of Dufferin and Ava, in 1904.

### HELENA SELINA, LADY **DUFFERIN,**

Eldest daughter of Thomas Sheridan, who was younger son of Richard Brinsley Sheridan. She was born in 1807, and married, in 1825, Commander Price Blackwood, R.N., who succeeded as 4th Lord Dufferin in 1839, and died

in 1841. She married, secondly, in 1862, George, Earl of Gifford, eldest son of the Marquis of Tweeddale, and died on 13th June, 1867. Lady Dufferin was the authoress of many songs, poems and ballads, and, like her sisters, Mrs. Norton and the Duchess of Somerset, was a woman of great beauty and ability.

**Engraving,** by ROBINSON, after F. STONE. Purchased in 1896.

SIR CHARLES GAVAN **DUFFY,**

Born in Co. Monaghan in 1816. He worked as a journalist in Dublin and Belfast, and in 1842 he, in conjunction with Davis and Dillon, started the "Nation" newspaper as the organ of the Young Ireland party. He aided O'Connell in the agitation for Repeal, and was tried in 1844 for sedition. He was one of the ardent supporters of Smith O'Brien, and in 1848 was tried for treason felony, but was acquitted. In 1852 he was elected M.P. for New Ross. He emigrated to Australia in 1856, and after practising some time at the Melbourne Bar he turned to politics, and eventually, in 1871, became Premier. He was knighted in 1873. He visited Ireland in 1875, returning to Australia the following year. In 1877 he was elected Speaker of the Legislative Assembly, a post which he held until 1880, when he resigned and left Australia. He spent his remaining years at Nice, where he died, 9th February, 1903. His remains were brought to Ireland, and were accorded a public funeral to Glasnevin Cemetery. During his life his interest in Irish affairs never waned. He supported Gladstone's Land Bill of 1881, and incurred the censure of the Parnellite party, with whom, indeed, he was never in sympathy. Duffy was author of several well-known works : "The Ballad Poetry of Ireland," "Young Ireland," "Four Years of Irish History," etc.

546. **Oil Picture,** after a daguerreotype.
$7\frac{1}{2}$ in. H., $5\frac{1}{2}$ in. W.

Presented by Miss Duffy, in accordance with her father's wishes, in 1903.

**Terra Cotta Plaque**, head in profile, life-size, in relief. Presented by Miss Duffy in 1904.

**Lithograph,** by HENRY O'NEILL, after a daguerreotype. Presented by Sir Charles Gavan Duffy.

FREDERICK, VISCOUNT **DUNCANNON,**

Born 1758; held office in the Rockingham Administrations, 1782-3. Succeeded as 3rd Earl of Bessborough in 1793. Died 1844.

**Mezzotint,** by J. GROZER, after the picture by SIR JOSHUA REYNOLDS, in the possession of Earl Spencer. (C. S., 9, ii.)

NOTE.—The inscription on the print gives in error the Christian name as William instead of Frederick.

HENRIETTA FRANCES, VISCOUNTESS **DUNCANNON,**

Born 16th June, 1761. Daughter of John, 1st Earl Spencer, and younger sister of Georgina, Duchess of Devonshire. She married, in 1780, Frederick, Viscount Duncannon, who succeeded his father as 3rd Earl of Bessborough in 1793. She died 14th November, 1821.

**Mezzotint,** by JOSEPH GROZER, after a picture by SIR JOSHUA REYNOLDS painted 1785, now in the possession of Earl Spencer. (C. S., 9, ii.) From Chaloner Smith Collection.

**Stipple Engraving,** by F. BARTOLOZZI, after a drawing by JOHN DOWNMAN. Purchased from Chaloner Smith Collection in 1896.

**Etching,** by BARTOLOZZI, after a drawing by LAVINIA, COUNTESS SPENCER.

MARIA **EDGEWORTH,**

See Collective Portraits.

### Archibald William (Montgomerie), Earl of **EGLINTON** and **WINTON,**

Lord Lieutenant of Ireland. Born in 1812. He was a prominent patron of the turf and field sports, and his name is associated with the well-known "Eglinton Tournament," a reproduction of a mediæval tournament which he gave at Eglinton Castle in 1839. He was twice Lord Lieutenant of Ireland, first from February, 1852, to January, 1853, and secondly from February, 1858, to July, 1859. He kept up the Viceregal Court with great splendour and lavish hospitality. He died 4th October, 1861.

**Mezzotint,** by G. Sanders, after Catterson Smith.

### John (Perceval), 1st Earl of **EGMONT,**

Second son of Sir John Perceval, of Lohort Castle, Kanturk, Co. Cork, 3rd Baronet; born at Burton, Co. Cork, 22nd July, 1683, and succeeded his brother as 5th Baronet in 1691. He was M.P. for Co. Cork, 1703 to 1715, and a Privy Councillor and F.R.S. He was created Baron Perceval in 1715, and Viscount in 1723. He was appointed President of Georgia, on the establishment of that Colony, in 1732, and in the following year was created Earl of Egmont. He died 1st May, 1748.

**Mezzotint,** by John Smith, after a picture by Sir Godfrey Kneller, painted in 1704. (C. S., 200, ii.)

### John (Perceval), 2nd Earl of **EGMONT,**

Son of the foregoing; born 24th February, 1711. He was M.P. for Dingle in the Irish Parliament in 1731, a Privy Councillor in 1755, Joint Postmaster-General in 1762, and First Commissioner of the Admiralty from 1763 to 1766 He died 4th December, 1770.

**Mezzotint,** by James MacArdell, after Thomas Hudson. (C. S., 61).

### Queen **ELIZABETH,**

Born 7th September, 1533; succeeded to the throne on the death of her half-sister, Queen Mary, in 1558. Died 24th March, 1603.

531. **Oil Picture,** ascribed to Lucas de Heere.

$13\frac{1}{8}$ in. h., $10\frac{3}{8}$ in. w.

Represented as a young woman, of about 25-28; a half-length portrait, nearly full face. In black dress, sleeves and ruff laced with gold. A large jewelled ornament hangs from her neck by a chain of pearls and rubies. She wears a small black cap embroidered with gold and pearls. Inscribed Elizabetha Regina. Purchased in 1902.

**Mezzotint,** by Andrew Miller, engraved in Dublin in 1744. (C. S., 16.) Though inscribed "*Isaac Oliver Pinxit,*" the original from which this plate, as also that by J. Simon was taken, is a made-up portrait of the time of Kneller and not a contemporary likeness. In Simon's engraving the painter is given as Hilliard.

### Thomas **ELRINGTON,**

P. Bishop of Leighlin and Ferns. He was the son of Richard Elrington, and grandson of Thomas Elrington, the actor and manager of Smock-alley Theatre, and was born 18th December, 1760. He graduated at Trinity College, Dublin; was elected Fellow; and, having held various professorships was, in 1811, appointed Provost. In 1820 he was made Bishop of Limerick, and in 1822 was translated to Leighlin and Ferns. He died at Liverpool, on his way to London, 12th July, 1835, and was buried in the chapel of Trinity College, where there is a monument to his memory.

Bishop Elrington was an active member of the Royal Irish Academy, and was author of many theological and controversial works, as well as of an edition of "Euclid," 1788.

**Mezzotint,** by W. Ward, after a picture by Thomas Foster, in Provost's House, Dublin, painted in 1820.

### Henry, Earl of **ELY,**

See Collective Portraits.

### Robert **EMMET,**

Born in Dublin in 1778. He entered Trinity College in 1793, and left in 1798 in consequence of his political opinions and his sympathy with the United Irishmen. He was abroad for some time, and on his return, in 1802, he at once took the lead in a plan of insurrection. An abortive rising took place in Dublin in July, 1803, when Emmet, dressed in a green coat, white breeches and cocked hat, marched with a few followers from Marshalsea Lane towards the Castle. Lord Kilwarden, who was met in his carriage, was murdered, as was also Colonel Brown. Seeing the failure of his plans, Emmet fled and went into concealment, but was arrested on 25th August, and tried on 19th September, when he was found guilty of high treason, and executed the following day.

2081. **Water Colour Miniature,** after a miniature in the possession of Dr. Thomas Addis Emmet, of New York, grand-nephew of Robert Emmet, which miniature is from a sketch said to have been made by J. Comerford during Emmet's trial. Presented by H. E. Doyle, Esq.

2363. **Water Colour,** artist unknown.

Oval. 9 in. h., 6½ in. w.

Three quarter length, seated; nearly full face.

**Cast,** from a death mask taken by James Petrie. After Emmet's execution his body and severed head were taken to Kilmainham gaol, and while there a cast was taken from the face by James Petrie. Several replicas of the cast are in existence. Purchased in Dublin in 1899 from a relation of Major Sandys, Provost Marshal of Dublin, to whom it originally belonged. [See also under Tone.]

### Thomas Addis **EMMET,**

United Irishman, brother of the preceding. Born in Cork, 24th April, 1764; educated at Trinity College, Dublin, and at Edinburgh, where he took his degree of M.D. He, however, relinquished medicine, and was called to the Bar in 1790. He joined the Catholic Committee in 1792, and in 1796 began to take a prominent part as a United Irishman, replacing O'Connor on the Directory in 1797. He was one of those arrested on 12th March, 1798, and after a year's imprisonment was sent to Fort George in Scotland. He was liberated in 1802, when he went to Holland, and finally, in 1804, to the United States, where he practised successfully as a lawyer. He died 14th November, 1827.

211. **Pastel Drawing,** Artist unknown.

Oval. 9 in. h., 7 in. w.

Bust, to right, looking to the front. In blue coat and white waistcoat, with frill and stock. Light blue eyes and dark eyebrows. Presented by the Duke of Leinster in 1892.

### George **ENSOR,**

Political writer. Born in Dublin in 1769. Educated at Trinity College. He devoted himself to political writing, principally attacks on the English

Government in Ireland; and his works, which are numerous and powerfully written, with very advanced views on politics and religion, were widely read at the time. He died at Ardress, Co. Armagh, where most of his life was spent, on 3rd December, 1843.

**Stipple Engraving,** by HENRY MEYER, after JOHN COMERFORD.

ROBERT (DEVEREUX), 2nd EARL OF **ESSEX,** K.G.,

Lord Lieutenant of Ireland. Son of Walter, first Earl of Essex; born 10th November, 1567; served in Holland in 1585 under the Earl of Leicester, and in 1596 was in command of the expedition which effected the capture of Cadiz and the destruction of the Spanish Fleet. He was appointed Lord Lieutenant of Ireland, and arrived in Dublin 25th April, 1599, when he immediately commenced operations against the Irish. His campaign, however, was not very successful, and, returning to England without leave in order to justify his conduct, especially his negotiations with Hugh O'Neill, he incurred the displeasure of Queen Elizabeth, was imprisoned, deprived of his offices, and finally beheaded for high treason 25th February, 1601.

283. **Oil Picture.** Painter unknown.

3 ft. 8 in. H., 2 ft. 10 in. W. Panel.

Three-quarter length, standing. In black dress richly embroidered with pearls, over armour. His right hand rests on a white staff. His hair is dark brown, long and thick; his eyes brown, and he wears a slight moustache. In left hand upper corner is a scroll inscribed *Robert Devereux, Earl of Essex,* 1590.

Notwithstanding the inscription, it is more than doubtful whether this picture really represents Lord Essex. It is unlike other portraits of Essex, while it closely resembles Charles Blount, Lord Mountjoy. Compare the mezzotint portrait of Mountjoy in Room I. Formerly in the collection of Lord Stafford at Costessy Hall. Sold in 1885 Purchased in 1886.

ARTHUR (CAPEL), EARL OF **ESSEX,**

Lord Lieutenant of Ireland. He was son of Arthur Lord Capel, of Hadham, and born 28th January, 1632. He was Ambassador at Copenhagen in 1669, and was Lord Lieutenant of Ireland from 1672 to 1677. His government was marked by ability, integrity, and freedom from corruption. Burnet says: "He exceeded all that had gone before him, and is still considered as a pattern to all that come after him. He studied to understand exactly well the constitution and interest of the nation." For complicity in the Rye House plot he was committed to the Tower and died there, by his own hand, 13th July, 1683. His correspondence while in Ireland is amongst the Stowe MSS. in the British Museum.

**Mezzotint,** by EDWARD LUTTRELL, after SIR PETER LELY. (C. S., 7, ii.) From Chaloner Smith Collection.

SIR DE LACY **EVANS,**

General. Born in Co. Limerick in 1787. He entered the army and served in India and the Peninsula, and in America, where he took part in the battle of Bladensburg and the attack on Baltimore, and was wounded at New Orleans. In 1815 he joined Wellington's staff, and was present at Quatre Bras and Waterloo. From 1835 to 1837 he was in command of the British Legion in Spain in aid of Queen Isabella against the Carlists. In 1854 he was appointed to the command of the 2nd Division in the Crimea as Lieut.-General. He was invalided home in February, and received the thanks of the House of Commons and was made G.C.B. He died 9th January, 1870.

**Lithograph,** by J. H. LYNCH.

### George **FARMER,** R.N.,

Born in 1732; son of John Farmer, of Youghal, Ireland. He went to sea at an early age, and after a varied service became Post-Captain in 1771. Commanded the "Seahorse" frigate in 1773, when he had amongst his officers Horatio Nelson, then a midshipman. On 6th October, 1779, in the "Quebec" frigate he encountered off Ushant a French vessel, the "Surveillante," and after a hard-fought engagement, in which he disabled his opponent, his own vessel took fire and blew up, and Farmer, who had previously been wounded, perished. There is a scarce engraving of this action by Caldwell after Carter; and two others, one by Fittler and Lerpiniére, after R. Paton; the other by Dequevauviller, after Rossel. A monument was erected to Captain Farmer in St. Paul's Cathedral.

**Mezzotint,** by John Murphy, from the picture painted in 1778 by Charles Grignion, and exhibited in the Royal Academy same year.

Names of painter and engraver, and publication line, in scratched letters; state not noted by Chaloner Smith.

Grignion's picture was purchased from the executors of Miss A. Farmer, granddaughter of Captain Farmer, by Henry Taylor, of Curzon Park, Chester. (See *Notes and Queries*, 7th Series, Vol. iv., p. 473). From Fitzwilliam and Chaloner Smith Collections.

### Eliza **FARREN,**

Actress. Born in Cork in 1759, the daughter of George Farren, a surgeon and apothecary. She went on the stage whilst still a child, and in 1777 made her appearance in London, and continued to act until 1797, when she married the Earl of Derby. She died 29th April, 1829.

315. **Pastel Sketch,** by Ozias Humphrey, R.A.

8½ in. H., 7 in. W.

Bust turned to the right; head nearly full face. Purchased in 1889.

### Sir Samuel **FERGUSON,**

Poet and Antiquary. Born in Belfast, 10th March, 1810. He graduated at Trinity College, and was called to the Bar, becoming a Q.C. in 1859. In 1867 he was appointed Deputy Keeper of Public Records in Ireland, and for his services in reorganising the department was knighted in 1878. It is, however, by his important contributions to Irish archæology and by his works in poetry and literature that Ferguson will be chiefly remembered. His most important antiquarian work is "Ogham Inscriptions in Ireland, Wales and Scotland," while his "Lays of the Western Gael," "Congal, an Epic Poem," and numerous poems and lyrical translations from the Irish give him a high place amongst the poets of Ireland. He died on 9th August, 1886.

2583. **Drawing in Black Chalk, heightened with White,** by Sir F. W. Burton, R.H.A.

11¾ in. H.; 9 in. W.

Bust portrait; Inscribed "*F. W. Burton, to his Friend Saml. Ferguson, June,* 1848." Bequeathed by Lady Ferguson.

**Sketch,** by Sir F. W. Burton—See under **O'CURRY.**

### Lord Edward **FITZGERALD.**

A younger son of James, 1st Duke of Leinster; born in London, 15th October, 1763. He entered the army in 1780, and served in America, but was dismissed in 1792 owing to his expressed sympathy with the Revolution whilst on a visit to Paris. He joined the United Irishmen, and in 1796 went to Hamburg for the purpose of negotiating with the French Government for armed assistance to Ireland. In the following year he assumed the military

leadership of the United Irishmen to assist by arms the independence of Ireland; but his designs being known to the Government, his arrest was ordered. He succeeded for some time in evading capture, but on 17th May, 1798, the house in Thomas Street, in which he was hiding, was entered by soldiers, and in the struggle to effect his arrest he was wounded by a pistol shot, and being removed to Newgate, died from the effect of his wound on 4th June, 1798. He married the famous Pamela, by whom he became great grandfather to Mr. George Wyndham.

195. **Oil Picture,** by HUGH DOUGLAS HAMILTON.

4 ft. 1 in. H., 3 ft. 1½ in. W.

Three-quarter length, standing; in cut-away green coat with brass buttons, red neckerchief, and buff pantaloons.

This picture was painted for Lord Edward's mother, the Duchess of Leinster, and remained in her possession after her second marriage, descending after her death to her daughter, Mrs. Beauclerk. From the latter's grandson, Mr. Aubrey de Vere Beauclerk, of Ardglass, it was purchased by the Duke of Leinster. It was engraved as frontispiece to Moore's "Life of Lord Edward Fitzgerald." Presented by Charles William, 4th Duke of Leinster, in 1884.

2156. **Water Colour Miniature,** by HORACE HONE.

Similar to a miniature by Hone at Carton; both perhaps after the bust portrait by Hamilton at Carton. Presented in 1884 by Lieut.-Colonel William H. D. FitzGerald, son of Lord William FitzGerald.

### LADY EDWARD **FITZGERALD—PAMELA.**

She was brought up by Madame de Genlis, with the Orleans children, and has generally been regarded as her daughter by the Duke of Orleans (Philip Egalité), but there is some evidence that she was a daughter of Guillaume de Brixey and Mary Sims, of Newfoundland. Lord Edward Fitzgerald met her in Paris in 1792, and on the 27th December they were married at Tournai. After Lord Edward's death, Pamela returned to France, where she passed the rest of her life, dying in 1831.

643. **Oil Picture,** copy, 1903, by ANTHONY DE BRIE, from a portrait painted in 1800 by MALLARY.

4 ft. 1¾ in. H., 3 ft. 3 in. W.

Full length, seated, dressed in white, holding her daughter—afterwards Lady Campbell—over her right shoulder. Presented by the Rt. Hon. George Wyndham, M.P., in 1905.

### LORD HENRY **FITZGERALD,**

Brother of Lord Edward; younger son of James, 1st Duke of Leinster; born 30th July, 1761. He married Charlotte, Baroness de Ros, in 1791, and died 8th July, 1829.

**Mezzotint,** by THOMAS PARK, after a picture by JOHN HOPPNER, now at Old Court, Strangford, Co. Down. (C. S., 2, i.)

Represented in the part of Don Felix in Mrs. Centlivre's comedy of *The Wonder*, at the Duke of Richmond's private theatricals, when the part of Violante was played by the celebrated Mrs. Damer (q.v.). Of Lord Henry in this part Walpole writes :—"He is a prodigy of perfection—all passion, nature and ease—you never saw so genuine a lover; Garrick was a monkey to him in Don Felix." From Chaloner Smith Collection.

### Edward **FITZGERALD,**

Of New Park, Co. Wexford, a leader in the Insurrection in 1798. Born at New Park about 1770. He commanded the insurgents in several engagements in the County Wexford, but finally surrendered, and, after a short imprisonment, was liberated. He was again arrested in 1800, but allowed to go abroad, and he died at Hamburg in 1807.

**Mezzotint,** by W. T. Annis, after a drawing by T. Nugent. (C. S., 4.) Purchased at Chaloner Smith sale in 1896.

### Lady Anne **FITZPATRICK,**

Daughter of John, 2nd Earl of Upper Ossory. Her mother, Lady Ossory, the correspondent of Horace Walpole, was divorced from the Duke of Grafton in 1769, and married the Earl of Upper Ossory three days afterwards. Lady Gertrude died unmarried in 1841.

**Mezzotint,** by J. R. Smith, after Sir Joshua Reynolds. (C. S., 62, ii.) The plate is wrongly inscribed "Lady Gertrude." From Chaloner Smith Collection.

### Lady Gertrude **FITZPATRICK,**

Sister of above.

**Mezzotint,** by John Dean, after the picture by Sir Joshua Reynolds, painted in 1779, and known as "Collina." (C. S., 10, ii.) The picture, which was exhibited by Lord Castletown at the Grafton Gallery in 1890, is now in the possession of Sir Edward Tennant, Bart. From Chaloner Smith Collection.

### Sir Jerome **FITZPATRICK,** M.D.,

Physician. Was for many years Inspector-General of Health to the British Army. The "Gentleman's Magazine," in an obituary notice of him, says that from his "universal skill, extensive knowledge, and indefatigable activity the service derived the most signal advantages in his Department. He was not only in a conspicuous degree the soldier's friend, but the zealous advocate of suffering humanity in our prisons and hospitals." In the inscription on the print he is termed "The prisoner's refuge and the soldier's friend." He died in London, 5th February, 1810.

**Mezzotint,** by William Barnard, after S. Drummond. (C. S., 4.) From Chaloner Smith Collection.

### William John **FITZPATRICK,**

Irish biographer. Born in Dublin, 31st August, 1830. His first published work was "The Life and Times of Lord Cloncurry," and this was followed in 1861 by a more successful work, "The Life and Times of Bishop Doyle." His works dealing with the inner history of Ireland before the Union, notably his "Sham Squire," and "Secret Service under Pitt," and his "Life of O'Connell," were important contributions to history. He received the honorary degree of LL.D. from the Royal University. He died at 48 Fitzwilliam Square, Dublin, 24th December, 1895.

492. **Oil Picture,** by S. Catterson Smith, Jun., R.H.A.

3 ft. 3½ in H., 2 ft. W.

Three-quarter length, seated to left; his hands clasped on a book which rests on his knee. He wears the cross of the Papal order of St. Gregory.

A replica of a picture painted in 1891. Presented by Louis J. Fitzpatrick, Esq., in 1899.

LADY CHARLOTTE **FITZWILLIAM,**

Second daughter of William, Earl Fitzwilliam, by Anne, daughter of Thomas, Marquess of Rockingham. Born in 1746; married, in 1764, Sir Thomas Dundas, of Upleatham, Yorkshire, 2nd Baronet, who was created Baron Dundas in 1794. She died 11th February, 1833.

**Mezzotint,** by JAMES MCARDELL, after a picture by SIR JOSHUA REYNOLDS, painted in 1753, and now in the possession of the Hon. G. C. W. Fitzwilliam, at Milton. (C. S., 67, ii.) From Chaloner Smith Collection.

RICHARD (FITZWILLIAM), 7TH VISCOUNT **FITZWILLIAM,**

Born in Dublin; served as an officer in the English army in Germany, and was made K.B. in 1744. He was Vice-Admiral of Leinster, and a Fellow of the Royal Society. He bequeathed his art collection to the University of Cambridge. He died 25th April, 1776.

**Mezzotint,** by RICHARD EARLOM, after the picture by HENRY HOWARD, R.A., in the Fitzwilliam Museum, Cambridge. (C. S., 13, i.) From Chaloner Smith Collection.

WILLIAM (FITZWILLIAM), 4TH EARL **FITZWILLIAM,**

Lord Lieutenant of Ireland. Born 30th May, 1748. He was Lord President of the Council in 1794, and was appointed Lord Lieutenant of Ireland in 1795, and came over to Dublin in January of that year. The policy which he adopted from the outset was directly at variance with that of the ministry, and resulted in his recall. He left Ireland in the following March. Died 8th February, 1833.

**Mezzotint,** by JOSEPH GROZER, after a picture painted by SIR JOSHUA REYNOLDS, in 1784. (C. S., 11, ii.)

THOMAS **FLEMING,**

R.C. Archbishop of Dublin. Third son of William, 16th Baron of Slane; born in 1593; entered the Franciscan Order, and was Professor of Theology at Louvain for several years. In 1623 he was made Archbishop of Dublin. He died at Galway in 1652.

2225. **Water Colour Drawing,** after a Fresco in the Franciscan College of St. Isidore, Rome. Presented by the Rev. C. P. Meehan in 1884.

JOHN HENRY **FOLEY,** R.A.,

Sculptor. Born in Dublin, 24th May, 1818. He studied at the Royal Academy, and first exhibited in 1839. The following year his "Ino and Bacchus" was exhibited, and was followed by many noteworthy works such as "Youth at a Stream," "Caractacus," and several subjects from Shakespeare. His admirable portrait statues and busts, careful and artistic in execution, include those of Hampden and Selden, in Westminster Hall; equestrian statues of Lord Hardinge and Sir James Outram in India, and that of the Prince Consort in the Albert Memorial. In Dublin, the fine statues of Grattan, Burke and Goldsmith outside Trinity College are his work, as well as the O'Connell monument in Sackville Street, and Lord Gough in the Phœnix Park. He died on 27th August, 1874, and was buried in St. Paul's Cathedral.

**Wax Relief,** head in profile, by C. B. BIRCH, A.R.A.

$6\frac{1}{2}$ in. H., 5 in. W.

Purchased in 1909.

518. **Oil Picture,** by THOMAS MOGFORD.

1 ft. $3\frac{1}{4}$ in. H., 1 ft. W. On millboard.

Bust portrait. Purchased in 1901.

### The Hon. John **FORBES,**

Admiral. Second son of George, 3rd Earl of Granard; born at Minorca, 17th July, 1714. He entered the navy, and became Captain in 1737; served in the Mediterranean, and at the battle off Toulon in 1744, and in 1747 was made Rear-Admiral. In 1756 he was given a seat on the Navy Board; and became Admiral in 1758. On his retirement, in 1763, he was appointed General of Marines. He sat in the Irish Parliament for St. Johnstown and Mullingar. He died 18th March, 1796. From his extensive and universal knowledge of maritime affairs, Admiral Forbes was regarded as an authority on all matters connected with the navy.

**Mezzotint,** by Charles Townley, after the picture painted by George Romney in 1778, in the Painted Hall at Greenwich. (C. S., 8, i.) From Chaloner Smith Collection.

### Rev. Charles **FORSTER,**

Author. Born in 1790; educated at Trinity College, Dublin; and, having been ordained in 1813, was appointed Curate to the Rev. John Jebb, Rector of Abington, Limerick, afterwards Bishop of Limerick, whose life-long friend he remained. When Dr. Jebb retired in 1827, Forster accompanied him to England, acting as his chaplain, and was Perpetual Curate of Ashe-next-Sandwich in 1836, and Rector of Stisted, Essex, in 1838. Forster was author of numerous works, chiefly of Divinity and Biblical Criticism and History, and he also wrote the Life of his friend and patron, Bishop Jebb. He died in 1871.

316. **Oil Picture,** by George Richmond, R.A.

2 ft. 11 in. H., 2 ft. 4 in. W.

Half length, seated. White, curling hair; blue, or grey eyes. He wears a black gown, and holds a closed book in his hands. Painted, and exhibited in R.A., in 1857. Presented by the Painter in 1890.

### Right Hon. John **FOSTER**—See **ORIEL**

### Humphry **FRENCH.**

Lord Mayor of Dublin, styled "The Good Lord Mayor." He was born in 1680. Was Sheriff of Dublin, 1711-12, and Lord Mayor, 1732-3. He was elected member of Parliament for the City in 1733. He was styled "The Good Lord Mayor," from his endeavours to reform abuses, and for his zeal in the public service. On his retirement he received numerous tokens of the esteem he was held in by his fellow-citizens. The Coopers, in presenting him with the freedom of their Guild, referred to his "constant and impartial administration of justice" and his "vigilant care of the markets, and his daily charity to the poor." Swift, writing to Faulkner, January 6th, 1738, says: "I take him to be a hero in his kind, and that he ought to be imitated by all his successors as far as their genius can reach." French died on 3rd October, 1736, and was buried in St. Michael's Church.

**Mezzotint,** engraver unknown. (C. S., p. 1689.)

### Thomas **FRYE,**

Painter and Engraver. Born in, or near, Dublin in 1710. He went to London as a young man, and practised as a portrait painter as well as an engraver in mezzotint. In 1749 he undertook the management of the newly-established porcelain factory at Bow, which did not, however, prove financially successful. He died 2nd April, 1762.

**Mezzotint,** by Himself. (C. S., No. 6.)

**Mezzotint,** by Himself. (C. S., No. 7, ii.)

Both from Chaloner Smith Collection.

### Henri Massue de Ruvigny, Earl of **GALWAY,**

Marquis de Ruvigny. Born in Paris in 1648; entered the army and served under Turenne. He came to England in 1688, and distinguished himself in the service of William III., especially at the battle of Aughrim. He was Commander-in-Chief of the forces in Ireland in 1692, and was created Viscount Galway. In 1697 he was advanced to an earldom. He commanded the English forces in Portugal and Spain from 1704 to 1709, and was several times a Lord Justice in Ireland. He died 3rd September, 1720. He is praised by Burnet, who describes him as having "a head fitted for the cabinet as well as the camp; is very modest, vigilant, and sincere, without pride or affectation." Swift remarks on this, "a deceitful, hypocritical, factious knave, a damnable hypocrite of no religion"!!

**Mezzotint,** by John Simon, after Philip de Grave. (C. S., 67, i.) From Chaloner Smith Collection.

### James **GANDON,**

Architect. Born in London, 29th February, 1743, of a French Huguenot family. He was a pupil of Sir William Chambers, and commenced business for himself, as an architect, in 1765. He went to Dublin in 1781 to superintend the building of the Custom House after his own designs, and from this time until his death, 24th December, 1823, he was engaged in the designing and erection of many important buildings in Ireland, including the East Portico and Screen to the Parliament House, the Four Courts, and the King's Inns.

2157. **Water Colour Miniature,** by Horace Hone.

5 in. h., 4¼ in. w.

Half length, seated; dressed in red coat, or gown, with fur collar and cuffs. Presented by Nathaniel Hone, r.h.a., in 1884.

### Right Hon. Luke **GARDINER,**

He sat in the Irish Parliament for Thomastown and Tralee; was a Privy Councillor and Vice-Treasurer of Ireland. He was grandfather of Luke Gardiner, Lord Mountjoy, who was killed at New Ross during the rebellion of 1798.

**Mezzotint,** by John Brooks, after C. Jervis. (C. S., 12, i.) From Chaloner Smith Collection.

### John **GARNETT,**

P. Bishop of Clogher. Born in Lambeth, 1709; educated at Cambridge, and went to Ireland in 1751 as Chaplain to the Duke of Dorset, Lord Lieutenant. In the following year he was made Bishop of Ferns, whence he was translated to Clogher in 1758. He died in Dublin in 1782.

**Mezzotint,** by James McArdell, after T. Gainsborough.

### David **GARRICK,**

Actor. Born 19th February, 1717, in Hereford. His father was of French Huguenot descent, and his mother, Arabella Clough, was of Irish descent. He was at Dr. Johnson's school near Lichfield, and went with him to London in 1737. He first appeared on the London stage in 1741. The following year he appeared at Smock-alley Theatre, Dublin, and his visit, extending from 17th June to 23rd August, was highly successful. He was again in Dublin in December, 1745. He closed his brilliant career as an actor on 10th June, 1776, at Drury Lane. He died in 1777, and was buried in Westminster Abbey.

539. **Oil Picture,** by Johann Zoffany.

2 ft. 6 in. h., 2 ft. w.

Half length, nearly full face; his arms folded across his body. Dressed in grey coat with brass buttons. Purchased in 1902.

### King **GEORGE I.,**

Born 20th May, 1660; son of Ernest Augustus, Duke of Brunswick-Lunenburg, Elector of Hanover, and his wife, Sophia, grand-daughter of James I. Succeeded to the throne of Great Britain on the death of Queen Anne, 1st August, 1714. He died 11th June, 1727.

**Mezzotint,** by John Faber, after D. Stevens. (C. S., 154, i.) From Chaloner Smith Collection.

### King **GEORGE II.,**

Born 30th October, 1683; son of the above. Died 25th October, 1760.

**Mezzotint,** by Richard Houston, after Thomas Worlidge. (C. S., 39, i.) From Gulston and Chaloner Smith Collections.

### King **GEORGE III.,**

Born 4th June, 1738; son of Frederick, Prince of Wales, and grandson of George II., whom he succeeded in 1760. Died in the 60th year of his reign, 29th January, 1820.

**Marble Bust,** by Edward Smyth.

2 ft. 3½ in. high.

Signed, *Smyth, Dublin.*

### Sir John Thomas **GILBERT,**

Born in Dublin on 23rd January, 1829. His antiquarian tastes manifested themselves at an early age. In 1851 he contributed to the "Irish Quarterly Review" an essay on the Historical Literature of Ireland, and in the same periodical appeared, between 1852 and 1855, a series of papers on the Streets of Dublin, afterwards expanded into his well-known "History of the City of Dublin," which won for him the Cunningham Gold Medal of the Royal Irish Academy. From the date of this publication Gilbert's life was devoted to historical and antiquarian research, opening up many of the forgotten and hidden sources of Irish history. He gave much of his time to the affairs of the Royal Irish Academy, and at his suggestion the Council began the publication under his editorship of their collection of Irish Manuscripts. He also reported on, and edited for the Historical Manuscripts Commission, many public and private collections, and edited, for the Corporation of Dublin, the Calendar of ancient Records of Dublin, which at the time of his death he had carried down to 1730. He was knighted in 1897, and died on 13th May, 1898, at Villa Nova, Blackrock, where he had resided for nearly 50 years.

637. **Oil Picture,** by John Lavery, R.S.A.

20½ in. H., 17¼ in. W.

Presented by Lady Gilbert in 1912.

### Godert de **GINKELL,** Earl of Athlone,

Baron de Ginkell in the United Provinces. A native of Utrecht; born 1630. He served under King William in Ireland as Lieut.-General, distinguished himself at the taking of Athlone and the battle of Aghrim in 1691, and for his services was created in the following year Baron of Aghrim and Earl of Athlone. He was afterwards Commander-in-Chief of the allied forces in Flanders, and died at Utrecht, 11th February, 1703.

486. **Oil Picture,** by Sir Godfrey Kneller.

4 ft. 1 in. H.; 3 ft. 3 in. W.

Nearly full length, in armour; his right hand grasps a baton, his left rests on his helmet beside him. He wears the ribbon and badge of the Danish Order of the Elephant. In the background a town in flames, with troops crossing a bridge in attack—presumably the taking

of Athlone. Signed, and dated 1692. A particularly fine example of Kneller, in which, however, his debt to Vandyck is very apparent. Engraved by P. Schenck and J. Smith. Purchased in 1899.

**Mezzotint,** by JOHN SMITH, after the above picture by Kneller. (C. S., 15, ii.) As the ribbon and badge do not appear in this engraving they were, perhaps, an after addition to the picture. Presented by Mrs. Noseda in 1882.

**Mezzotint,** by R. WILLIAMS, after THOMAS HILL. (C. S., 18.) From Gulston and Chaloner Smith Collections.

### OLIVER **GOLDSMITH,**

Poet, Essayist, and Dramatist. Born at Elphin, Co. Roscommon, 10th November, 1728, the son of the Rev. Charles Goldsmith. He graduated at Trinity College in 1749, and in 1752 went to Edinburgh, and afterwards to Leyden, to study medicine. He led a wandering life for some years, and finally settled in London, where he commenced his literary career, writing for periodicals. For the *Public Ledger* he wrote (1760-1) the *Chinese Letters* (afterwards republished as the *Citizen of the World*), and in 1764 his poem of *The Traveller*, which at once raised him to a foremost place amongst the literary men of the day. Two years later, March, 1766, appeared his *Vicar of Wakefield*. *The Good-natured Man*, a comedy, was produced at Covent Garden in 1768. His *Histories* of Greece, Rome, and England were followed by the poem of the *Deserted Village* in 1770, and three years later he achieved his greatest dramatic success with his comedy, *She Stoops to Conquer*. His last work, a *History of the Earth and Animated Nature*, appeared in 1774. He was intimate with Johnson and the chief literary men of the day. He died 4th April, 1774.

462. **Oil Picture,** from the studio of SIR JOSHUA REYNOLDS.

2 ft. 5½ in. H., 2 ft. ½ in. W.

To the waist, turned to the right, the face in profile. He wears a purplish brown cloak edged with fur, and his large, square, white collar is turned back. His right hand, with a lace ruffle to the sleeve, is raised to his breast, and holds a book.

This picture is said to have formerly belonged to the poet himself, and is similar to the portraits by Reynolds at Knole and Woburn Abbey. Transferred from the National Portrait Gallery, London, in 1897.

**Mezzotint,** by J. P. L. MARCHI, after the picture by SIR JOSHUA REYNOLDS, painted for Mrs. Thrale in 1772 and now at Woburn. (C. S., 7, iii.)

### CHARLES (VEREKER), 2ND VISCOUNT **GORT,**

Born 1768; entered the Navy at the age of 14, but after some years' service went into the Army. In 1798, as Lt.-Colonel of the Limerick Militia, he was in charge of the garrison of Sligo at the time of the French invasion, and encountered Humbert's troops at Collooney with a small force of 300 men. He was able to hold the French in check by his skilful handling, and to effect his retreat to Sligo with trifling loss. He himself was severely wounded. This engagement had the effect of diverting Humbert's march on Sligo. As member for Limerick he vigorously opposed the Union. He succeeded his uncle in the peerage in 1807. Died 11th November, 1842.

2598. **Pencil Drawing,** by CHARLES GREY, R.H.A.

Original drawing for the etching, by J. KIRKWOOD, in the *Dublin University Magazine*, vol. xix., for 1842. Purchased in 1905.

FIELD-MARSHAL HUGH (GOUGH), 1ST VISCOUNT **GOUGH**, K.P.,

A brilliant Irish soldier; born at Woodstone, co. Limerick, on 3rd November, 1779. He entered the army at an early age, and served at the Cape, the West Indies, and, as Major in the 87th Regiment, was in Spain under Wellington, being present at the battles of Talavera, Barossa, Vittoria, &c. In 1837 he served in India and China; was made G.C.B. and a Baronet, and, in 1843, Commander-in-Chief in India. For his successful campaigns against the Sikhs, whom he defeated at the battles of Maharajahpore, Moodkee, Ferozsha, and Sobraon, he was created a Baron, and later, in 1849, after his victory at Guzerat, a Viscount. He was made Field-Marshal in 1862, and died at St. Helens, Booterstown, co. Dublin, 2nd March, 1869.

306. **Oil Picture,** by JAMES HARWOOD.

7 ft. 7½ in. H., 5 ft. 8½ in. W.

Full length, standing, in General's uniform with ribbon of the Bath; pointing with his left hand, his right holding a telescope. Indian landscape background and tent with Union Jack flying. A native servant, kneeling, is fastening on his sword; another holds his horse.

Exhibited in Dublin in 1853. Presented by George, 2nd Viscount Gough, in 1889.

**Mezzotint,** by SAMUEL COUSINS, after the picture by SIR FRANCIS GRANT, P.R.A., in the United Service Club, London.

HENRY, DUKE OF **GRAFTON,**

Son of Charles II. by Lady Castlemaine; born 1603: created Duke of Grafton in 1675. At the Revolution he joined William III., and in 1690 he was serving under Marlborough in Ireland. In September, while leading an attack on Cork, then held for James II., he was wounded, and he died 9th October, 1690.

**Mezzotint,** by I. BECKETT. (C. S., 45, i.) From Chaloner Smith Collection.

JAMES **GRAHAM,**

Born in 1791 at Cloona, co. Monaghan, and in 1813 enlisted in the Coldstream Guards. As a Lance-Sergeant in his regiment he greatly distinguished himself at the battle of Waterloo. During the attack on Hougoumont, when the main gateway was burst open and the French were breaking in, Lt.-Colonel Macdonnell and Sergeant Graham succeeded by sheer force in shutting the gate against the desperate rush of the enemy. For his bravery he received a special pension. After his discharge from the Guards he enlisted in the 12th Lancers, and retired on a pension in 1830. He was afterwards admitted, as a pensioner, to Kilmainham Hospital, and died there 28th April, 1845. A brass tablet to his memory is in the Chapel at Kilmainham.

2605. **Water Colour.** Artist unknown.

Half-length portrait; in Pensioner's uniform, with Waterloo medal. Presented by Lt.-Colonel Hopton Scott in 1906.

ELIZABETH, COMTESSE DE **GRAMONT,**

"La Belle Hamilton." Daughter of Sir George Hamilton, of Donalong, co. Tyrone, fourth son of James, first Earl of Abercorn, born in 1641. She was introduced to the Court of Charles II. at an early age, and was distinguished by her accomplishments, beauty and captivating manner. In 1663 she married Philibert, Comte de Gramont, and accompanied him to France in the following year. She died 3rd January, 1708. Her brother, Anthony Hamilton, was the writer of the well-known *Memoires de Gramont.*

**Mezzotint,** by JAMES MACARDELL, after the picture by SIR PETER LELY, now at Hampton Court. (C. S., 91, iii.)

## Henry GRATTAN,

Born in Dublin, 3rd July, 1746. Son of James Grattan, Recorder of Dublin. He entered Trinity College in 1763, was called to the Irish Bar in 1772, and made his first speech in the House of Commons, as member for the borough of Charlemont, on 15th December, 1775. From the first he was distinguished for his eloquence, and he quickly won his way to a foremost position as a leader. He pressed the question of Ireland's right to an independent Parliament, which in 1782 was conceded by the British legislature. For his services he received the thanks of Parliament, and a grant of £50,000. He retired from Parliament before the outbreak of the Rebellion, returning to it at the end of 1799 when the question of the Union was brought forward. In all the debates which followed Grattan spoke vehemently against the measure, and on the final passing of the Bill retired for a time to his country seat at Tinnehinch, co. Wicklow. He afterwards sat in the Imperial Parliament, where he devoted himself to the question of Catholic Emancipation. He died in London, 4th June, 1820.

**Marble Bust,** by Peter Turnerelli.

2 ft. 3¾ in. h.

Formerly in the Dublin Library, D'Olier-street, from which it was purchased in 1882.

123. **Oil Picture,** by Sir Thomas A. Jones, p.r.h.a., from the picture by James Ramsay in the possession of the Grattan family.

3 ft. 7½ in. h., 2 ft. 9½ in. w.

Three-quarter length, seated towards the left. Nearly full face, with white hair and brown eyes. Dressed in a black coat buttoned over a buff waistcoat, and brown knee-breeches. A fob-seal with red stone hangs from a blue ribbon. Red curtain in background.

This copy was made by Sir T. A. Jones for Lady Laura Grattan, by whom it was presented to the Gallery in 1873.

2273. **Indian Ink Drawing,** by T. Scott, of Liverpool, after a portrait by Alex. Pope.

2 ft. 7 in. h., 1 ft. 11 in. w.

Full length, standing; his left hand on a table, his right holding a roll of papers. Pillar and curtain in the background, and a distant view of the Parliament House. This drawing is similar to the engraving by E. Scriven. Presented by Charles-William, 4th Duke of Leinster, in 1875.

**Mezzotint,** by Charles Turner, after the picture by James Ramsay mentioned above. From Chaloner Smith Collection.

**Mezzotint,** by Valentine Green, after the picture by Francis Wheatley, r.a., painted in 1782, now in the National Portrait Gallery, London. (C. S., 52, ii.)

**Mezzotint,** by C. H. Hodges, after C. G. Stuart. (C. S., 16*a*, ii.) Presented by H. M'Manus, r.h.a., in 1877.

## Mrs. GRATTAN,

Henrietta, second daughter of Nicholas FitzGerald (brother of George FitzGerald, of Turlough, Co. Mayo), of Greensboro', Co. Kilkenny. She married Henry Grattan in 1782, and died on 26th September, 1838, aged 84.

567. **Oil Picture,** by Mrs. Taylor.

16¾ in. h., 13½ in. w.

A small full-length figure, seated in a room. Presented by Mrs. Lecky in 1905.

ROBERT JAMES **GRAVES,** M.D.,

Son of Michael Graves, D.D., Dean of Armagh; born in Dublin in 1796. He took his medical degree at Trinity College, and after some years' travel and study abroad he settled in Dublin, and was appointed physician to the Meath Hospital. In 1843-4 he was president of the College of Physicians. He wrote several important works on medical science. Died 20th March, 1853.

2589. **Pencil Drawing,** by CHARLES GREY, R.H.A. Original drawing for the etching by J. KIRKWOOD, in "Dublin University Magazine," vol. xix., 1842. Purchased in 1905.

SAMUEL **GREY,**

Appointed a Commissioner of Revenue in Ireland in 1736, having previously held the post of Secretary to the Commissioners of Excise. Died in 1747.

**Mezzotint,** by JOHN BROOKS, after JAMES WORSDALE. (C. S., 13, i.) From Chaloner Smith Collection.

GERALD **GRIFFIN,**

Was born in Limerick on 12th December, 1803. Before he was twenty he had written many spirited lyrics and four tragedies, and in 1823 he found employment in London in the "Literary Gazette" and other periodicals, and wrote "Holland Tide" and other stories. He returned to Ireland in 1827, and completed his first series of "Tales of the Munster Festivals," followed by his novel of "The Collegians," in 1829, a new series of his "Tales of the Munster Festivals" and a historical novel, "The Invasion," in 1832. He subsequently became a member of the Christian Brothers, and died in Cork on 12th June, 1840.

609. **Oil Picture,** by RICHARD ROTHWELL, R.H.A.
6 ft. 4 in. H., 3 ft. 4 in W.

Purchased in 1910.

JOHN **GUNNING,**

Of Castle Coote, Co. Roscommon. Second son of Bryan Gunning and his wife Catherine Gerahty; was a Barrister of the Middle Temple, and married, in 1731, Bridget, daughter of Theobald, 6th Viscount Mayo. He succeeded his brother in the family property in 1740, before which time he lived in the village of Hemingford Grey, Huntingdonshire, where his daughters Maria and Elizabeth were born. He died in 1767, in the 79th year of his age, at Somerset House, London, where his wife had for some years held the post of housekeeper, a lucrative sinecure office. Besides the three celebrated beauties, he had a fourth daughter, Lizzie, who died young in London, in January, 1753, and a son John, who entered the army and became a General.

**Mezzotint,** by RICHARD HOUSTON, after J. S. LIOTARD. (C. S., 56, i.)

A miniature portrait, with verses. From his neck hangs a medallion with portrait of his daughter, Lady Coventry, which he always wore after her death. George Selwyn, writing in 1763 of a masquerade at which he was present, says :—"Old Gunning was there in a running footman's habit, with Lady Coventry's picture hung at his buttonhole like a *Croix de St. Louis.*" (See *Geo. Selwyn and His Contemporaries*, by J. H. Jesse, 1843, vol. I., p. 228.) From Chaloner Smith Collection.

ELIZABETH **GUNNING,** DUCHESS OF HAMILTON AND OF ARGYLL,

Second daughter of John Gunning, and one of the celebrated beauties. She was born in 1734, went to London with her sister, and married, in 1752, James, 6th Duke of Hamilton, who died in 1758. In the following year she married Colonel John Campbell, who succeeded his father as 5th Duke of Argyll in 1770. In 1776 she was created a peeress in her own right as Baroness Hamilton of Hambledon, and was Mistress of the Robes to the Queen in 1778. She died in 1791.

**Mezzotint,** by JOHN FABER, after GAVIN HAMILTON. (C. S., 174, i.) From Chaloner Smith Collection.

**Mezzotint,** by JAMES MCARDELL, after a picture painted by FRANCIS COTES, R.A., in 1751, now in the possession of the Duke of Argyll, at Knock, in Mull. (C. S., 97, i.) From Strawberry Hill and Chaloner Smith Collections.

**Mezzotint,** with MARIA GUNNING, as "The Hibernian Sisters." *J.M. delin. B. fecit.* (C. S., p. 952.)

**Mezzotint,** by RICHARD HOUSTON, after FRANCIS COTES. (C. S., 59, i.) From Chaloner Smith Collection.

**Mezzotint,** by JOHN FINLAYSON, after CATHERINE READ. (C. S., 1, ii.)

MARIA **GUNNING,** COUNTESS OF COVENTRY,

Daughter of John Gunning; born in 1733. She and her sister Elizabeth went to Dublin with their mother in 1750, and in the following year to London, where their beauty created an extraordinary sensation. Horace Walpole refers to them as "two Irish girls of no fortune who make more noise than any of their predecessors since the days of Helen, and who are declared the handsomest women alive." Before she had been a year in London Maria married the Earl of Coventry. She died of consumption in October, 1760.

417. **Oil Picture,** by FRANCIS COTES, R.A.

Oval; 2 ft. 5½ in. H., 2 ft. ½ in. W.

Half-length, turned towards the right and looking to the front; in low-cut grey satin, or silk, dress, with two rows of pink rosettes down the front and on the shoulders; and loose blue scarf. Her black hair is curled at the back and fastened with a string of pearls. Painted (from a pastel ?) in 1751, and engraved in Mezzotint by James MacArdell. Purchased in 1894.

**Mezzotint,** by JAMES MCARDELL, from the above picture by F. COTES. (C. S., 47, i.) From the Chaloner Smith Collection.

**Mezzotint,** by JAMES MCARDELL, after GAVIN HAMILTON. (C. S., 48, i.) From Chaloner Smith Collection.

**Mezzotint,** by CHARLES SPOONER. (C. S., 8) From Chaloner Smith Collection.

**Mezzotint,** by RICHARD HOUSTON, after J. S. LIOTARD. (C. S., 31, i.) From Chaloner Smith Collection.

**Mezzotint,** by JOHN FINLAYSON, after a pastel drawing by CATHERINE READ done in 1771, many years after Lady Coventry's death, and now in possession of the Duke of Argyll at Inverary Castle. (C. S., 4, i.) From Chaloner Smith Collection.

**Mezzotint,** by BENJAMIN WILSON.

This plate was done in 1750. On the back is written, "*Miss Gunning before she left Ireland*"; and, in Mr. Gulston's writing, "*This plate was scrap'd by Wilson the painter, and given by him to Mr. Bindley, who gave it to me.*" (C. S., 2.)

See "Dictionary of Irish Artists," by W. G. Strickland. From Gulston and Chaloner Smith Collections.

CATHERINE **GUNNING,** MRS. TRAVIS,

The " youngest of the Graces," as the inscription on Houston's plate terms her. She was born about 1739, and was only a child when her two elder sisters made their sensational appearance in London. She married, 6th May, 1769, in the chapel at Somerset House, Robert Travis, and after her mother's death in the following year obtained the appointment of Housekeeper at Somerset House, where she died, 26th May, 1773.

**Mezzotint,** by RICHARD HOUSTON, after FRANCIS COTES, R.A. (C. S., 55, ii.) From Chaloner Smith Collection.

**Mezzotint,** by C. SPOONER, after FRANCIS COTES.

ELIZABETH, DUCHESS OF **HAMILTON,**—SEE ELIZABETH **GUNNING.**

RT. HON. SACKVILLE **HAMILTON,** P.C.

Born in 1732. Third son of Henry Hamilton, M.P., who was third son of Gustavus, 1st Viscount Boyne. He held a place in the Custom House, where his abilities and energy brought him into notice, and he was in 1780 appointed Under-Secretary, a post he held until 1795. He married a daughter of George Berkely, Bishop of Cloyne, and died at his house in Merrion-square, 29th January, 1818.

2433. **Miniature,** painter unknown. Presented by his great granddaughter, Mrs. Rice, in 1900.

SIMON (HARCOURT), 1ST EARL **HARCOURT.**

Lord Lieutenant of Ireland. Born about 1712; succeeded his grandfather as 2nd Baron in 1720, and was created Earl Harcourt in 1749. He was a General in the army, Governor to George, Prince of Wales, and in 1768-9 Ambassador at Paris. From 1772 to 1777 he was Lord Lieutenant of Ireland. Died at Nuneham Park, 16th December, 1777, being accidentally drowned in an old well.

**Mezzotint,** by JAMES MACARDELL, after BENJAMIN WILSON. (C. S., 99, i.) From Gulston and Chaloner Smith Collections.

**Mezzotint,** by EDWARD FISHER, after ROBERT HUNTER. (C. S., 25.)

PHILLIP (YORKE) 3RD EARL OF **HARDWICKE,** K.G.,

Lord Lieutenant of Ireland. Born 1757. Was Lord Lieutenant 1801 to 1806. Died in 1834.

**Engraving,** by WM. GILLER, after SIR THOMAS LAWRENCE.

WILLIAM (STANHOPE) 1ST EARL OF **HARRINGTON,**

Lord Lieutenant of Ireland. Born about 1690. He served in the army, becoming General in 1747; was engaged in several diplomatic missions, and was Secretary of State in 1744. He was created Baron Harrington in 1730, and Earl in 1742, and was Lord Lieutenant of Ireland from 1746 to 1751. He died 8th December, 1756.

**Mezzotint,** by MICHAEL FORD, after DU PAN. (C. S., 8, ii.)

**Mezzotint,** by J. FABER, after I. FAYRAM. (C. S., 181.)

WILLIAM HENRY **HARVEY,**

Botanist. Son of Joseph Massey Harvey, a merchant in Limerick. Born 5th February, 1811. He acquired his taste for botany from James White, his master at Ballitore School, and while engaged in business in early life devoted himself to its study, his discoveries bringing him to the notice of Sir William Hooker and other botanists of the day. He went to the Cape in 1835, where while filling the position of Colonial Treasurer, he worked at the botany of South Africa. In 1856 he became Professor of Botany in the Dublin University. He died 15th May, 1866.

2030. **Drawing in Chalk,** by Sir F. W. Burton, R.H.A. Head only.

16 in. H., 12 in. W. On paper; signed.

Presented by the Artist in 1872.

Francis, 1st Marquess of **HASTINGS**—See **MOIRA.**

Edward **HAYES,** R.H.A.

Born about 1797. He studied drawing under J. S. Alpenny, of Clonmel. He was elected Associate R.H.A. in 1856, and full member in 1861. Died in Dublin on 21st May, 1864. His works were chiefly water colour portraits and miniatures. He was father of Michael Angelo Hayes, R.H.A.

2002. **Water Colour,** by J. S. Alpenny.

15¾ in. H., 11 in. W.

As a boy; full length, seated in a landscape, sketching on sheet of paper, which rests on the top of his hat.

Signed *J. S. Alpenny,* 1812. Purchased in 1883.

Rev. James **HEALY,**

Born in Francis-street, Dublin, 15th December, 1824, was educated at Maynooth, ordained priest, and after filling a curacy in Dublin was made Administrator of Little Bray in 1867. In 1893 he was appointed Parish Priest of Ballybrack and Killiney, and died on 28th October, 1894. Father Healy was beloved and respected not only by his parishioners but by hosts of friends in all ranks of life in Ireland and England. "By the large qualities of his head and heart, helped by a native fund of wit of the first order, he made himself beloved and respected by his parishioners, approved by his diocesan, the centre of a simple, but large, hospitality in his home, the favoured and envied guest of the great, the model of what an Irish priest might be."—(*Athenæum*).

**Bronze Bust,** by L. Chavalliaud.

1 ft. 9 in. H.

A posthumous bust, executed for, and presented to the Gallery by, Henry Yates Thompson, Esq., in 1895.

Inscribed on the Pedestal "The Gift of Henry Yates Thompson, one of Father Healy's many English friends, 1895."

Robert **HEALY,**

Artist. Born about 1747. In 1769 the Royal Dublin Society awarded him a premium of a silver gilt palette for figure drawing. He exhibited in Dublin from 1767 to 1770, and obtained considerable success by his portraits and other drawings in chalk, and was also noted for his portraits of horses. He died in 1771.

2146. **Chalk Drawing,** by Himself, done in 1766.

1 ft. 10 in. H., 1 ft. 4½ in. W.

Presented by the Rev. M. Healy, of Clontarf, in 1878.

2438. **Chalk Drawing,** by Himself, done in 1765.

1 ft. 9 in. H., 1 ft. 4 in. W.

Purchased in Dublin in 1902.

William **HEALY,**

Artist. Brother of the above. He was living in 1774 at Wood Quay, Dublin. A drawing by him in the Gallery (No. 2335) is dated 1778.

2147. **Chalk Drawing,** by his brother, Robert Healy, done in 1767.

Oval. 1 ft. 7 in. H., 1 ft. 5 in. W.

Presented by the Rev. M. Healy, of Clontarf, in 1878.

## HELL-FIRE CLUB—See COLLECTIVE PORTRAITS.

### Charles **HEMPHILL,** afterwards 1st Lord **HEMPHILL,**

Was born in 1822 at Cashel. Was called to the Bar in 1845, and was Solicitor-General in 1892. In 1895 and 1900 he sat for North Tyrone, the only member of the Gladstonian party in the House of Commons representing an Irish constituency. He was given a peerage in 1895, and died on 4th March, 1908.

2699. **Water Colour Drawing,** by "Spy." Original drawing for "Vanity Fair" cartoon.

### Francis (Seymour-Conway), 1st Marquess of **HERTFORD,**

Lord Lieutenant of Ireland. Born 28th July, 1719; succeeded as 2nd Baron Conway in 1732, and was created Earl of Hertford in 1750. He was Ambassador in Paris in 1763, and Lord Lieutenant of Ireland from August, 1765, to September, 1766. He was created Marquess of Hertford in 1793, and died 14th June, 1794.

**Mezzotint,** by John Dixon. (C. S., 19, i.)

### William (A'Court), 1st Lord **HEYTESBURY,**

Lord Lieutenant of Ireland. Sir William A'Court, 2nd Baronet, born 11th July, 1779. He entered the Diplomatic service, and was Ambassador to Portugal from 1824 to 1828, and to Russia from 1828 to 1832. He was Lord Lieutenant of Ireland from July, 1844, to July, 1846. He died 31st May, 1860.

464. **Oil Picture,** by Eden Upton Eddis.

4 ft. 2 in. h., 3 ft. 3 in. w.

Nearly full length, seated; dressed in black, with ribbon and star of G.C.B. A table, with despatch box and papers, by his side.

Painted in 1844. Presented by James Frederick, 4th Lord Dunsandle, in 1897.

### Joseph **HICKEY,**

An Attorney; a friend of Burke, Reynolds, and Goldsmith. The latter thus commemorates him in his poem, *Retaliation:*

> "Here Hickey reclines, a most blunt, pleasant creature,
> And slander itself must allow him good nature;
> He cherished his friend, and he relished a bumper,
> Yet one fault he had, and that was a thumper!
> Perhaps you may ask if the man was a miser?
> I answer, no, no, for he always was wiser:
> Too courteous, perhaps, or obligingly flat?
> His very worst foe can't accuse him of that:
> Perhaps he confided in men as they go,
> And so was too foolishly honest? Ah no!
> Then what was his failing? Come tell it, and burn ye—
> He was, could he help it?—A Special Attorney."

310. **Oil Picture,** attributed to Angelica Kauffmann.

2 ft. 9½ in. h., 1 ft. 10½ in. w.

Full length, seated; his right arm on a table on which are papers and a bust. Dressed in black coat, knee breeches and grey stockings. Pillar and curtain, with view of a landscape in the background. Purchased from a member of the Hickey family in 1888.

### Charles **HICKMAN,**

P. Bishop of Derry. Born 1648. Was Chaplain to William III., and in 1703 was made Bishop of Derry. He died in 1713.

**Engraving,** by S. Gribelin, after A. Russell.

### Rev. Francis **HIGGINS,**

Archdeacon of Cashel; called "the Irish Sacheverell." Born in Limerick in 1694. Graduated at Trinity College, Dublin. Was rector of Gowran in 1699, and prebendary of Christ Church, 1705. In 1706-7 he made himself notorious in London by his preaching, and was prosecuted for his seditious sermons. On 29th July, 1707, the Irish Parliament ordered an anonymous pamphlet, supposed to be by him, to be burned by the common hangman. In 1712 he was prosecuted in Dublin as a "disloyal subject and a disturber of the public peace." He was regarded by Convocation, however, as a pillar of the church, and in 1725 was made archdeacon of Cashel. He died in August, 1728, and was buried in St. Michael's Church, Dublin.

**Mezzotint,** by Edward Lutterell. (C. S., 10, i.) From Chaloner Smith Collection.

### John **HOADLY,**

P. Archbishop of Armagh. Born 17th September, 1678; son of the Rev. Samuel Hoadly, and brother of Benjamin Hoadly, Bishop of Winchester. He was educated at Cambridge, held various preferments in England, and in 1727 was made Bishop of Ferns and Leighlin, from which he was translated to the Archbishopric of Dublin in 1730. On the death of Primate Boulter he was appointed Archbishop of Armagh in 1742. As a Privy Councillor and member of the House of Lords he took an active part in Irish affairs, and gained credit by his uprightness, judgment, and tolerance. He died 19th July, 1746.

317. **Oil Picture,** by Stephen Slaughter.

4 ft. h., 3 ft. 5 in. w.

Three-quarter length, seated; in episcopal robes and wig. Pillar and curtain, with distant view of Cathedral, in the background. Inscribed on pillar:—*His Grace John Hoadly Archbishop of Armagh Primate of all Ireland L^d Justice. Stephen Slaughter Pinx^t* 1744. Purchased in Dublin in 1890.

**Mezzotint,** by J. Faber, after Isaac Whood. (C. S., 189, ii.)

### John **HOGAN,**

Sculptor. Born 14th October, 1800, at Tallow, Co. Waterford, the son of a builder in Cork. He was placed in an attorney's office, but afterwards obtained an engagement from Thomas Deane, architect, as draughtsman and carver. At the expense of friends he was sent to Rome in 1824, to pursue his art education. Here he remained, working successfully as a sculptor until 1849, when he returned to Ireland. He died 27th March, 1858, in Dublin. Amongst his works may be mentioned the *Drunken Faun*, highly praised by Thorwaldsen; a *Dead Christ*, now in the Carmelite Church, Clarendon-street; a statue of Bishop Doyle, at Carlow; and statues of Drummond and O'Connell, in the City Hall, Dublin.

2197. **Indian Ink Drawing,** by Bernard Mulrenin, r.h.a.

Oval; 9¼ in. h., 7¼ in. w. On cardboard.

Purchased in 1878.

2597. **Pencil Drawing,** by Charles Grey, r.h.a., original drawing for the etching in "Dublin University Magazine," vol. xxxv., for 1858. Purchased in 1905.

### Robert **HOLMES,**

Distinguished Irish Lawyer. Born in Dublin in 1765; educated at Trinity College. He was an ardent anti-Unionist, and, as a brother-in-law of Robert Emmet, he was imprisoned for several months on suspicion of being privy to his

plans. Holmes, by his abilities and eloquence, rose to eminence in his profession, but always refused any advancement from Government. He died at the age of 94, on 7th October, 1859.

2144. **Drawing in Black and White Chalk,** by EDWARD HAYES; done in 1844.

### WILLIAM **HOLMES,**

A native of Sligo. Graduated at Trinity College in 1795. Served in the army for a few years, and in 1808 entered Parliament. He sat for various English constituencies until 1841. Was Treasurer of the Ordnance 1820 to 1830, and for many years acted as whip to the Tory Party. He died 26th January, 1851.

**Lithograph,** by M. GAUCI, after JOHN MOORE.

### NATHANIEL **HONE,** R.A.,

Born in Dublin, 24th April, 1718; third son of Nathaniel Hone, of Woodquay, merchant, and his wife, Rebeckah, daughter of Samuel Brindley. He went to England in early life, and became successful as a portrait painter, and was one of the foundation members of the Royal Academy in 1768. He died 14th August, 1784. Hone had two sons and three daughters, whose portraits he painted—his eldest son, Horace, as "David," engraved by James Watson (see below); John Camillus, as "The Spartan Boy," engraved by W. Humphrey and as "The Piping Boy," now in this collection (see page 54) and engraved by W. Baillie; and Lydia, Amelia, and Mary. Mr. Nathaniel Hone, R.H.A. now living, is descended from Brindley Hone, a younger brother of Nathaniel, and is the latter's great-grand-nephew.

196. **Oil Picture,** by HIMSELF.

2 ft. 4 in. H., 1 ft. 11½ in. W.

Half length, looking over his right shoulder. Mouth slightly open, and right hand raised, as if in argument; a palette in his left hand. Purchased in 1875.

**Mezzotint,** painted and engraved by HIMSELF in 1747. (C. S., 3.) From Chaloner Smith Collection.

**Mezzotint,** by EDWARD FISHER, from a painting by N. HONE. (C. S., 30, i.)

### HORACE **HONE,** A.R.A.

Eldest son of Nathaniel Hone, R.A. Born in 1756. Practised chiefly as a miniature painter from 1791 until after the Union, when he moved to London, and was appointed miniature painter to the Prince of Wales. Was elected A.R.A. in 1780. Died 1825.

2629. **Miniature,** on ivory, by HIMSELF. Purchased in 1907.

**Mezzotint,** as "David," by JAMES WATSON, after NATHANIEL HONE. (C. S., 75, i.) From Chaloner Smith Collection.

### AMELIA **HONE,**

Second daughter of Nathaniel Hone, R.A. Married Ambrose Rigg.

**Mezzotint,** by JOHN GREENWOOD, after picture by NATHANIEL HONE. From Chaloner Smith Collection.

### LYDIA **HONE,**

Eldest daughter of Nathaniel Hone. She died at the age of 15 in 1773.

**Mezzotint,** by CHARLES PHILLIPS, after NATHANIEL HONE. (C. S., 1, ii.) From Chaloner Smith Collection.

**Mezzotint,** by J. R. Smith, after Nathaniel Hone. (C. S., 86, ii.) Represents a daughter of Nathaniel Hone, probably Lydia. From Chaloner Smith Collection.

### Ezekiel **HOPKINS,**

P. Bishop of Derry. A native of Devonshire. Educated at Oxford. Came to Ireland in 1669 as Chaplain to the Lord Lieutenant, Lord Robartes. In 1671 he was made Bishop of Raphoe, and was translated to Derry in 1681. At the outbreak of the troubles in Ireland following the Revolution of 1688 he went to England. He died in 1690.

**Engraving,** by J. Sturt. Frontispiece to his *Works*, 1710.

### Josiah **HORT,**

P. Archbishop of Tuam. Born about 1674; son of John Hort, of Marshfield, Gloucestershire; came to Ireland as Chaplain to Lord Wharton, the Lord Lieutenant, in 1709, and was made Dean of Cloyne in 1718. Was successively Bishop of Ferns and Leighlin, 1721; Kilmore and Ardagh, 1727; and finally, Archbishop of Tuam, in 1742. He died 14th December, 1751.

**Mezzotint,** by Andrew Miller, after James Wills; engraved in Dublin in 1752. (C. S., 26.) From Chaloner Smith Collection.

### Thomas **HOW,**

Lord Mayor of Dublin, 1733-34, in succession to Humphrey French (*q. v.*). He was a merchant and weaver, and one of the original partners in La Touche's Bank, 1715.

**Mezzotint,** by John Brooks. (C. S., 14, i.) From Chaloner Smith Collection.

### Hugh **HOWARD,**

Portrait painter. Born in Dublin, 7th February, 1675; the eldest son of Dr. Ralph Howard, of Shelton Abbey, co. Wicklow. He studied abroad, practised for a short time in Dublin after 1700, and then moved to London. He was appointed Keeper of the State Papers, and with the emoluments of this and other offices and his private income he was enabled to relinquish painting as a profession. He died 17th March, 1737, and was buried at Richmond. Howard formed a large collection of prints, drawings, and medals, which he left to his brother, Robert Howard, Bishop of Elphin. The collection remained in possession of the latter's descendants, the Earls of Wicklow, until 1873, when it was sold.

**Mezzotint,** by John Faber, after Michael Dahl (C. S., 193, ii.)

### Edward **HUDSON,**

Provincial Delegate and member of the Council of the United Irishmen. He was a cousin of Edward Hudson, a dentist, of Grafton-street. He was arrested, with others, at the house of Oliver Bond in March, 1798, and after a detention for some time at Fort George, was released, and went to America, where he died about 1821. Hudson was an accomplished musician, and was devoted to Irish music, and was also an amateur artist. Moore, whose intimate friend he was, says that a large drawing in charcoal representing the fancied origin of the Irish harp which Hudson drew on the walls of Kilmainham prison, suggested to him the subject of one of his melodies.

305. **Oil Picture,** by William Cuming, R.H.A.

2 ft. H., 1 ft. 8 in. W.

Bust, to right; looking over left shoulder.

Painted in 1797. Engraved by T. S. Engleheart for Dr. Madden, for the series of portraits in the *Lives of the United Irishmen*, but not, however, eventually used for that book. Presented by Sir Edward Hudson Kinahan, Bart., in 1890.

### Thomas **HUSSEY,**

R.C. Bishop of Waterford. Born in 1741; educated at Salamanca, entered the Trappist Order, and was in the service of the King of Spain and for some years Chaplain to the Spanish Embassy in London. He was sent by George III. on a confidential mission to Madrid. He was one of the founders of Maynooth College, was its first President in 1795, and soon after was made Bishop of Waterford and Lismore. He died in July, 1803.

**Coloured Mezzotint,** by S. W. Reynolds, after C. F. von Breda; published in 1796.

Three-quarter length, standing before an altar, wearing a cope, and holding a monstrance before him. Presented by the Earl of Wicklow in 1884.

### John **HELY-HUTCHINSON.**

Lawyer, and Provost of Trinity College. Son of Francis Hely, of Gortroe, Co. Cork; born in 1724. He was called to the bar in 1748, and on his marriage, in 1751, to an heiress, he took the name of Hutchinson. He entered Parliament as member for Lanesborough in 1759, became Prime Serjeant and P.C., and in 1774 was made Provost of Trinity College. In 1777 he was Secretary of State, and died 4th September, 1794.

**Mezzotint,** by James Watson, after a picture by Sir Joshua Reynolds, painted in 1777. (I.)

John, Lord Hutchinson—See **DONOUGHMORE.**

Sir John **IRWIN**—See **COLLECTIVE PORTRAITS.**

### Mrs. **IRWIN.**

Anne, daughter of Sir Edward Barry, Bart., a distinguished Dublin Physician. She married in 1753, as his second wife, General, afterwards Sir John Irwin, and died in 1767.

**Mezzotint,** by James Watson, after a picture by Sir Joshua Reynolds, painted in 1761; in the collection of the late Marquess of Hertford. (C. S., 80, i.) From Chaloner Smith Collection.

### King **JAMES I.**

Born 19th June, 1566; son of Mary Queen of Scots and Lord Darnley; succeeded to the English throne in 1603 on the death of Queen Elizabeth. He died 27th March, 1625.

**Mezzotint,** by John Faber, after a picture by Sir A. Van Dyck, taken from a miniature by Francis Hilyard done in 1617. (C. S., 201.) From Chaloner Smith Collection.

### King **JAMES II.**

Born 15th October, 1633; succeeded his brother Charles II. in 1685. After the landing of William of Orange he fled to France, and, on 2nd February, 1689, was declared to have abdicated the throne. He died at St. Germains, France, 16th September, 1701.

**Bronze Equestrian Statuette.** Inscribed on girth of horse:—"Baxter taught Wyck Drew Larson Embost & cast it [a date illegible]." Purchased in 1902.

**Mezzotint,** by John Griffier, after Sir Godfrey Kneller. (C. S., 4.). From Chaloner Smith Collection.

### JOHN **JEBB,**

P. Bishop of Limerick. Younger son of John Jebb, Alderman of Drogheda, where he was born, 27th September, 1775. He was educated at Trinity College, and on his ordination in 1799 had the curacy of Swanlinbar, Co. Cavan. Became Rector of Abington, Limerick, in 1809, and Bishop of Limerick in 1822. He resigned his see in 1827, and lived afterwards in England, dying at Wandsworth, 9th December, 1833. He was buried in Clapham Church, where there is a monument to him. He was author of many works, chiefly theological.

2252. **Pencil Sketch,** by GEORGE RICHMOND, R.A., done from life in 1832.

8 in. H., 9½ in. W.

Half length, seated; writing at a desk. He holds his pen in his left hand, as, in consequence of an accident, he was for many years unable to use his right. Engraved by H. Adlard for frontispiece to Vol. II. of *Life of Bishop Jebb* by Rev. C. Forster. Richmond painted a full length picture of Bishop Jebb, an engraving of which, by H. Adlard, forms the frontispiece to Vol. I. of the *Life*. Presented by the artist in 1888.

### ROBERT **JEPHSON,**

Dramatist and Poet. Born in Ireland in 1736. He served for some years in the army, and after his retirement he settled down in Dublin having received a Government appointment there. He was an intimate friend of Burke, Johnson, Goldsmith, and E. Malone. He wrote several successful plays, of which "the Count of Narbonne" was the most popular. He died 31st May, 1803.

**Stipple Engraving,** by G. J. SINGLETON, after B. STOKER.

### ESTHER **JOHNSON,**

Swift's "Stella." She was born at Richmond, Surrey, 13th March, 1681, and at the time Swift came to Moor Park was a child living there with her mother, who was a companion to Lady Giffard, sister of Sir William Temple. Swift formed a deep attachment to her which continued until her death. She moved to Ireland in 1708, and there is some inconclusive evidence that she was secretly married to Swift in 1716. She died 28th January, 1728.

431. **Oil Picture,** probably by CHARLES JERVAS.

2 ft. 5 in. H., 1 ft. 11 in. W.

Half-length, in painted oval, turned towards the right; in amber coloured, low-cut dress, lined with blue. Purchased in Dublin in 1893.

599. **Oil Picture,** artist unknown.

Half-length, nearly full face; in low cut, blue dress, with red mantle falling from her shoulders. Dark hair, with curl falling over her left shoulder.

### FRANCIS **JOHNSTON,** P.R.H.A.

Architect; founder of the Royal Hibernian Academy. Born in 1761. He executed many important architectural works in Dublin, and was architect to the Board of Works in Ireland. Mainly through his exertions the Royal Hibernian Academy of Painting, Sculpture, and Architecture was incorporated in 1813, and he was its President for many years. He erected at his own expense the building for the institution in Abbey-street, which was completed in 1826. He died 14th March, 1829.

**Stipple Engraving,** by H. MEYER, after a picture by T. C. THOMPSON, R.H.A., now in possession of Colonel Johnston, of Kilmore, Richhill. Presented by H. A. Johnston, Esq.

### JOHN HENRY **JOHNSTONE,**

Actor and singer. Born in 1749, at the barracks, Kilkenny, where his father, a quartermaster in a Dragoon regiment, was then quartered. He served in the army, and on his leaving he obtained an engagement in Smock Alley Theatre, where he made his first appearance about 1773. He remained for some years on the Irish stage, and in 1783 appeared at Covent Garden, where he continued until 1803, when, after a visit to Dublin, he went to Drury Lane. For some years he took the tenor parts in operas, but his chief reputation rests on his impersonation of Irish characters, in which he was superior to all his contemporaries. He died 26th December, 1828.

**Mezzotint,** by WILLIAM WARD, after SIR MARTIN ARCHER SHEE. (C. S. 50, ii.). Represented in the character of Sir Callaghan O'Brallaghan in *Love à la Mode*,—"You a General! faith, then, you would make a very pretty General! Pray, madam, look at the General."—(Act I.).

### MRS. **JORDAN,**

Dorothy Bland, daughter of Francis Bland, an actor; born near Waterford in 1762. She made her first appearance on the stage in 1777, at Crow-street Theatre, Dublin, and afterwards played in Waterford and Cork. In 1782 she went to England, and, adopting the name of Jordan, appeared at Leeds and York, and finally in London. In 1790 she became the mistress of the Duke of Clarence, afterwards William IV., a connection which lasted until 1811, when a separation took place. She passed most of the rest of her life in France, and died at St. Cloud on 3rd July, 1816.

**Mezzotint,** by JOHN JONES, after a picture by JOHN HOPPNER, R.A., painted in 1791, now in the possession of Mr. E. D. Stern. Represented in the character of Hypolita in the play of *She Would and She Would Not.* (C. S., 41, i.) From Chaloner Smith Collection.

**Mezzotint,** by THOMAS PARKE, after a picture by JOHN HOPPNER, in the Royal Collection at Buckingham Palace. (C. S., 5.) As the Comic Muse. From Chaloner Smith Collection.

**Stipple Engraving,** by JOHN OGBORNE, after a picture by GEORGE ROMNEY. There are three versions of the picture. The original of the engraving is probably that belonging to Lord Rothschild. In the character of Peggy the Romp, in *The Country Girl.* Presented by Mrs. Noseda in 1882.

### SIR ROBERT JOHN **KANE,**

Born in Dublin in 1859; educated at Trinity College, and entered the medical profession; was professor of chemistry to Apothecaries' Hall in 1831, and of natural philosophy to the Royal Dublin Society, in 1832. Besides valuable works on chemical science, he published in 1844 his "Industrial Resources of Ireland," and in 1846 the Government, on his suggestion, established the Museum of Irish Industry. In 1845 he received the appointment of President of Queen's College, Cork. He was also President of the Royal Irish Academy, 1877, and Vice-Chancellor of the Royal University, 1880. He died in Dublin, 16th February, 1890.

2599. **Pencil Drawing,** by CHARLES GREY, R.H.A. Original drawing for the etching by H. MEYER in "Dublin University Magazine," vol. xxxiii., for 1849. Purchased in 1905.

### JULIA **KAVANAGH,**

Novelist. Born at Thurles, co. Tipperary, in 1824, the daughter of Morgan Kavanagh, author of various poetical and philosophical works of little merit. She spent most of her youth in France, where the scenes of her novels are generally

laid. She died at Nice, where for some years she had resided, 28th October, 1877. Her numerous novels are well written, and are truthful studies of French life and character.

312. **Oil Picture,** by HENRI CHANET.

Oval; 1 ft. 9 in. H., 1 ft. 7½ in. W.

A half-length portrait; her head rests on her right hand. In grey dress with black lace scarf round her shoulders. Her hair is black, and eyes dark grey. Presented by her mother, Mrs. Morgan Kavanagh, in 1884.

### CHARLES JOHN **KEAN,**

Actor. Second son of Edmond Kean; born in Waterford in 1811. First appeared on the stage at Drury Lane as Young Norval, in 1827. He became the leading actor of his time. His best parts were Louis XI., Hamlet, and the Corsican Brothers. Died in 1868.

2600. **Pencil Drawing,** by CHARLES GREY, R.H.A.

Original drawing for the etching in "Dublin University Magazine," vol. xxxvi. for 1850. Purchased in 1905.

### HUGH **KELLY,**

Dramatist. Born in 1739; was apprenticed to a staymaker in Dublin, and followed the same trade in London, where he went in 1760. In 1762 he began to write for the Press, and edited the *Court Magazine* and other journals. His first comedy, *False Delicacy*, was brought out by Garrick, and attained great success, and he continued dramatic authorship with varying success until his death, 3rd February, 1777.

**Mezzotint,** by JOSIAH BOYDELL, after H. D. HAMILTON. (C. S. 4, i.). Proof, before any inscription, for the frontispiece to Kelly's Dramatic Works published by Cadell in 1778. On it is written in faded ink, "9*th*, 1777, *a present to Mrs. Kelly as Frontispiece to his works*." From Chaloner Smith Collection.

### MICHAEL **KELLY,**

Musician and singer. Born in Dublin about 1764. He early showed signs of musical talent, and went to Italy, where he achieved success as a tenor, and for him Mozart wrote the part of Basilio in *Nozze di Figaro*. He appeared in London in 1787, and continued at Drury Lane as first tenor, and afterwards as musical director for some years. He died 9th October, 1826, and was buried in St. Paul's Church, Covent Garden.

**Mezzotint,** by CHARLES TURNER, after J. LONSDALE.

### JOHN PHILIP **KEMBLE,**

Actor. Born 1757. Died 1823.

2657. **Drawing in Black and White Chalk,** by WILLIAM SADLER.

### MATTHEW **KENDRICK,** R.H.A.,

Marine Painter. He became an Associate of the R.H.A. in 1832, and full member in 1850, and was keeper of the Academy from 1851 to 1866. Died in 1875.

222. **Oil Picture,** by RICHARD ROTHWELL, R.H.A.

2 ft. 11½ in. H., 2 ft. 3 in. W.

Three-quarter length, seated to right; his head turned to the front and his dark brown eyes looking over his left shoulder. His hair, thick and dark brown; whiskers and beard under his chin. Purchased in Dublin in 1878.

### James **KENNY,**

Dramatist. Born in Ireland in 1780. He wrote his first play, *Raising the Wind*, in 1803, and from this time, down almost to his death, he continued writing:—"Tragedy, play, comedy, opera, farce, interlude, and melodrama alternately employed his pen, which was seldom idle for forty years." Amongst his best works are *The World*, *Matrimony*, and *Love, Law, and Physic*. He died on 25th July, 1849.

210. **Oil Picture,** by Gilbert Stewart Newton, R.A.

9½ in. H., 8½ in. W.

Half-length. Painted as a wedding present for Kenny's daughter on her marriage with Mr. Cox, the picture dealer of Pall Mall, and purchased from her for the Gallery in 1878.

### Amelia, Countess of **KILDARE.**—See **LEINSTER.**

### Elizabeth, Countess of **KILDARE,**

Daughter of Richard (Jones), Earl of Ranelagh, who was M.P. for Roscommon and Chancellor of the Exchequer in Ireland. She was one of the most beautiful women of her time, and married, about the age of 18, in 1684, James, 18th Earl of Kildare, whom she survived for 50 years, dying at the age of 93 on 10th April, 1758.

**Mezzotint,** by Isaac Beckett, after W. Wissing. (C. S., 55A, i.) From Chaloner Smith Collection.

### Arthur (Wolfe) Viscount **KILWARDEN,**

Son of John Wolfe, of Forenaughts, Co. Kildare; born 19th January, 1739. He was called to the bar in 1766, became Solicitor-General in 1787, and Attorney-General in 1789. In 1798 he was made Chief Justice of the King's Bench and raised to the Peerage as Baron Kilwarden. In 1800 he was advanced to a Viscountcy. On the evening of the 23rd July, 1803, he, with his nephew and daughter, was on his way to the Castle, when his carriage was stopped in Thomas-street by a crowd of Emmet's followers, and he and his nephew assassinated.

578. **Oil Picture**, painted by Hugh D. Hamilton, in 1795.

Oval; 2 ft. 3½ in. H., 1 ft. 10¼ in. W.

Bust, turned to right; in loose gown, collar open at throat. Engraved by J. Bartolozzi. Purchased in Dublin in 1906.

**Line Engraving,** by F. Bartolozzi, after the above picture by H. D. Hamilton. Proof.

### William **KING,**

P. Archbishop of Dublin. He was born at Antrim, 1st May, 1650, educated at Dungannon and Trinity College, and ordained in 1673. He became Dean of St. Patrick's in 1689. He took a prominent part in forwarding the interests of the Prince of Orange, was made Bishop of Derry, and, in 1703, Archbishop of Dublin. He died 8th May, 1729, and was buried in the old churchyard at Donnybrook. He was the author of many works, notably of the interesting and valuable "*State of the Protestants of Ireland under the late King James' Government*," published in 1691; and *De Origine Mali*, 1702.

**Mezzotint,** by Richard Purcell, after Charles Jervas. (C. S., 47.) From Chaloner Smith Collection.

**Mezzotint,** by Thomas Beard, after M. Dahl. (C. S., 5.) From Chaloner Smith Collection.

WALTER BLAKE **KIRWAN,**

Distinguished Preacher. Born in Co. Galway, in 1754; was educated at St. Omer and Louvain, and took orders in the R. Catholic Church. Returning to Ireland he was received into the Established Church, and, in 1787, was appointed Rector of St. Peter's, Dublin, and became the most popular preacher of the day. In 1800 he was made Dean of Killala. He died in Dublin, 27th October, 1805.

**Mezzotint,** by G. CLINT, after SIR M. A. SHEE, P.R.A.

**Mezzotint,** by WM. WARD, after H. D. HAMILTON.

Kirwan is represented in a pulpit, preaching on behalf of the Female Orphan House, North Circular Road, Dublin. The original picture, painted in 1800, formerly hung in the Female Orphan House, and was afterwards lent to the Royal Dublin Society. It subsequently came into the hands of the Kirwan family, who now hold it.

HUMPHREY, 1ST EARL OF **LANESBOROUGH,**

Son of Brinsley, 1st Viscount Lanesborough, whom he succeeded in 1735. Was M.P. for Belturbet, 1725-1735, and was created Earl of Lanesborough in 1756, and died in 1768.

**Mezzotint,** by JOHN BROOKS, after C. BROWN.

ELIZABETH, COUNTESS OF **LANESBOROUGH,**

Daughter of the Rt. Hon. David LaTouche; married in 1759 Robert, 3rd Earl of Lanesborough. Died in 1788.

**Stipple,** by F. BARTOLOZZI, after H. HONE. Published 1791. Bequest of Miss Eleanor Hone.

DAVID **LA TOUCHE.**

Right Hon. David La Touche, P.C., of Marlay, Co. Dublin. Born 29th August, 1729. He was senior partner in the banking house of La Touche and Co., and was for forty years a member of the Irish House of Commons. He died 1st August, 1817, in his 88th year.

491. **Oil Picture,** by H. D. HAMILTON.

1 ft. 10 in. H., 1 ft. 7 in. W.

Bust portrait; life size. Formerly in possession of the family. Purchased in Dublin in 1899.

453. **Pastel,** by H. D. HAMILTON.

Oval; 9 in. H., 7½ in. W.

Purchased in 1889.

**Line Engraving,** by J. K. SHERWIN, after a pastel by H. D. HAMILTON, formerly at Bellevue, Co. Wicklow. A similar pastel by Hamilton is at Lucan House, Co. Dublin.

SIR HENRY MONTGOMERY **LAWRENCE,** K.C.B.,

Soldier and Administrator. Son of Col. Alexander Lawrence (who was son of a mill-owner at Coleraine), and his wife Letitia, daughter of the Rev. George Knox of Strabane; born in Ceylon 28th June, 1806. He was educated at Foyle College, Derry, and, in 1822, entered the Bengal Artillery. After seeing some active service he was for some years employed on the Indian Survey, and in 1839 was in civil charge of Ferozepore. He commanded the Sikh contingent in 1842 in the expedition to Cabul; was Resident in Nepaul in 1843, and, as Chief Commissioner, he administered the affairs of the Punjaub for five years with conspicuous ability and success. In 1857 he was made a Chief Commissioner of Oude, and was at Lucknow at the outbreak of the Mutiny. During the defence of the Residency against the rebels he was wounded by a shell, and died on the 4th July, 1857.

135. **Oil Picture,** by JOHN R. DICKSEE.

3 ft. 1½ in. H., 2 ft. 5½ in. W.

Three-quarter length, seated. Brown hair, moustache and beard, turning grey ; grey or hazel eyes. He holds a paper in his right hand and his left rests on the arm of the chair. Dressed in black coat, with ribbon and star of the Bath. Purchased from the Artist in 1874.

WILLIAM EDWARD HARTPOLE **LECKY,**

Historian. Born near Dublin in 1838 ; educated at Trinity College. In 1861 he published, anonymously, "Leaders of Public Opinion in Ireland"—four essays on Swift, Flood, Grattan, and O'Connell. This was followed in 1865 by his "History of the Rise and Influence of the Spirit of Rationalism in Europe," and the "History of European Morals" in 1869. His "History of England in the 18th Century," in eight volumes, a philosophical study of events and their causes, was completed in 1890, the last volumes being devoted to Ireland and Irish affairs. He was elected M.P. for Dublin University in 1895, and was made a Privy Councillor in 1897. He died on 22nd October, 1903.

574. **Oil Picture,** by JOHN LAVERY, R.S.A.

2 ft. 1 in. H., 1 ft. 6¾ in. W.

Half-length. Purchased from the Artist in 1906.

**Bronze Bust,** by SIR EDGAR BOEHM, Bart., R.A.

2 ft. 2 in. H.

Presented by Mrs. Lecky in 1906.

ROBERT (DUDLEY), EARL OF **LEICESTER,** K.G.,

The favourite of Queen Elizabeth. Born in 1531. In 1585 he was in command of the expedition sent to assist the Dutch against the Spaniards, and in 1588 was Lieutenant-General of the forces raised to resist the Spanish invasion. He died in 1588.

304. **Oil Picture,** painter unknown.

1 ft. 8 in. H., 1 ft. 2¾ in. W. Panel.

Bust, in black dress embroidered with gold, falling collar of lace, and black cap with jewelled badge. He wears the collar and jewel of the Garter. Purchased in 1888.

JAMES (FITZGERALD), 1ST DUKE OF **LEINSTER.**

Born 29th May, 1722 ; succeeded his father as 20th Earl of KILDARE in 1744. He took an active and influential part in Irish political affairs, and was one of the most popular men in Ireland. He was Master General of the Ordnance in Ireland in 1758, and in 1760 he raised the Royal Irish Regiment of Artillery. He was created Duke of Leinster in 1766. He died at Leinster House, Dublin, which he had built, 19th November, 1773, and was buried in Christ Church, Dublin.

**Mezzotint,** by JAMES MACARDELL, after a picture by SIR JOSHUA REYNOLDS, painted in 1754. (C. S., 113, ii.) From Chaloner Smith Collection.

AMELIA, COUNTESS OF KILDARE, afterwards DUCHESS OF **LEINSTER.**

Amelia Mary, second surviving daughter of Charles, 2nd Duke of Richmond, by Sarah, daughter of William, Earl Cadogan ; born 6th October, 1731. She married in 1747, James, Earl of Kildare, afterwards 1st Duke of Leinster (see above), and after his death she married William Ogilvie. Mrs. Delaney says that he was her son's tutor, and expresses her surprise at the Duchess, "reckoned one of the proudest and most expensive women in the world," making such a marriage. She died 27th March, 1814.

**Mezzotint,** by JAMES MACARDELL, after a picture by SIR JOSHUA REYNOLDS, painted in 1754, and now belonging to Lord Rayleigh. (C. S., 112, i.)

Bears, in manuscript, the inscription "*Sold only at Fords' print shop on Cork Hill.*" Both this print and the foregoing were published by Michael Ford, Dublin, in 1754. From Chaloner Smith Collection.

**Mezzotint,** by W. DICKINSON, after a picture by SIR JOSHUA REYNOLDS, painted in 1779. (C. S., 48, i.). The present ownership of the picture is unknown. From Chaloner Smith Collection.

### WILLIAM ROBERT (FITZGERALD), 2ND DUKE OF **LEINSTER.**

Born in 1749. Was M.P. for the City of Dublin, 1767 to 1771, and succeeded his father as 2nd Duke in 1773. On the inauguration of the Volunteer movement he was elected a General of Volunteers and Colonel of the 1st Dublin Regiment in 1777. He was made a Knight of St. Patrick on the foundation of the Order in 1783, and in 1788 was appointed Master of the Rolls. He died at Carton 20th February, 1804.

569. **Oil Picture,** by SIR MARTIN ARCHER SHEE, P.R.A.

2 ft. 1½ in. H., 1 ft. 5½ in. W.

Small full-length ; a sketch for the large picture at Carton. Purchased in 1905.

**Mezzotint,** by C. H. HODGES, after C. G. STUART. (C. S., 23, ii.) From Chaloner Smith Collection.

**Mezzotint,** by JOHN DIXON, after a picture by SIR JOSHUA REYNOLDS, painted in 1775, and now at Carton. (C. S., 22, ii.)

**Mezzotint,** by CHARLES TURNER, after a picture by SIR MARTIN ARCHER SHEE, at Carton.

### AUGUSTUS FREDERICK (FITZGERALD), 3RD DUKE OF **LEINSTER.**

Born 21st August, 1791 ; succeeded his father as 3rd Duke in 1804. Grandmaster of the Freemasons in Ireland. Died 10th October, 1874.

**Mezzotint,** by G. SANDERS, after CATTERSON SMITH, P.R.H.A.

### MEINHARDT, DUKE OF **LEINSTER.**—SEE **SCHOMBERG.**

### THOMAS **LELAND,** D.D.

Born in Dublin in 1732. He was a Fellow of Trinity College, and Vicar of St. Anne's, and was author of numerous works, including a History of Ireland published in 1773. He presented the Irish MS. *The Annals of Lough Cé* to Trinity College. He died in Dublin in 1785.

655. **Oil Picture,** ascribed to THOMAS HICKEY.

2 ft. 2 in. H., 1 ft. 9 in. W.

Purchased in 1913.

**Mezzotint,** by JOHN DEAN, after a picture by SIR JOSHUA REYNOLDS, painted in 1776. (C. S., 10, i.)

### CHARLES JAMES **LEVER,**

Novelist. Born in Dublin 31st August, 1806, the son of James Lever, a builder or architect, who was a native of Manchester. He graduated at Trinity College, and became a Physician. His first novel, *Harry Lorrequer,* was con-

tributed to the *Dublin University Magazine* in 1837. This was followed by *Charles O'Malley*, written at Brussels, where Lever had gone in 1840. In 1842 Lever undertook the editorship of the Magazine. In 1845 he again went to Brussels, and after leading a wandering life for two years settled in Florence in August, 1847. In 1857 he was appointed Consul at Spezzia, and in 1867 at Trieste. During his residence abroad he continued to write, contributing to periodicals and producing numerous novels. He died at Trieste, 1st June, 1872.

2229. **Chalk Sketch,** by STEPHEN PEARCE, done at Florence in 1849. Head and shoulders only. Purchased from the artist in 1887.

### JAMES (HEWITT), 1ST VISCOUNT **LIFFORD,**

Lord Chancellor of Ireland. Born at Coventry in 1709, the son of Wm. Hewitt, a draper, and mayor of that town. He served his time as an attorney, but in 1737 entered the Middle Temple, and was called to the Bar in 1742. He obtained a considerable practice, and in 1766 was made Judge of the King's Bench; and in 1768 Lord Chancellor of Ireland, an office which he held for 22 years. He was created Baron Lifford in 1768, and Viscount in 1781. He died in Dublin in 1789, and was buried in Christ Church.

124. **Oil Picture,** by ROBERT LUCIUS WEST.—A copy, head and shoulders only, after the full-length picture painted by Sir Joshua Reynolds in 1788.

2 ft 6 in. H., 2 ft. 2½ in. W.

Purchased in Dublin in 1874.

**Mezzotint,** by ROBERT DUNKARTON, after the above-mentioned picture by SIR JOSHUA REYNOLDS. (C. S., 29, i.) From Chaloner Smith Collection.

**Mezzotint,** by WILLIAM DICKINSON, after WYNDHAM MADDEN. (C. S., 45.) From Chaloner Smith Collection.

### BARTHOLOMEW **LLOYD,**

Provost of Trinity College, Dublin. He was born at New Ross 5th February, 1772; entered Trinity College, and was elected a Fellow in 1796. He held the Professorships of Mathematics and of Natural Philosophy, and was elected Provost in 1831. As a Professor and as Provost he did much to raise the standard of study in the University, made many improvements in the College buildings, and administered the affairs of the University with vigour. He died 24th November, 1837.

**Marble Bust,** by T. KIRK, R.H.A.

1 ft. 8 in. H.

Executed between 1830 and 1837, a replica of the bust in the library of Trinity College, Dublin. Bequeathed by Miss Elizabeth Lloyd in 1891.

**Mezzotint,** by CHARLES TURNER, after a drawing by H. O'Neill, R.H.A.

### SIR ADAM **LOFTUS,**

Lord Chancellor of Ireland. Born about 1568; second son of Robert Loftus and grandson of Edward Loftus, of Swineshead, Yorkshire. He was made Master in Chancery in 1598, Knighted in 1604, and on 13th May, 1619, was appointed Lord Chancellor of Ireland, an office he held until 25th May, 1638, when he was removed for "misdemeanors and irregularities." He was three times a Lord Justice, and was created Viscount Loftus of Ely on 10th May, 1622. He died at Middleham, Yorks, about 1643. He must not be confounded with his better-known namesake and uncle, Adam Loftus, Archbishop of Dublin, who was Lord Chancellor from 1578 to 1605, and was the first Provost of Trinity College.

410. **Oil Picture,** painter unknown.

7 ft. 3 in. H., 4 ft. 4 in. W.

Full-length, standing; in robes, with large ruff; his right hand rests on the Chancellor's embroidered purse, which lies on a table; in his left hand he holds a roll of paper.

Inscribed in right-hand bottom corner, "*Chancellor Loftus*, 1619, *King James the* 1*st.*"

Formerly in the collection of the Marquis of Ely at Loftus Hall, Co. Wexford. Purchased by Lord Iveagh at Lord Ely's sale, and presented by him to the Gallery in 1891.

## Peter **LOMBARD,**

R.C. Archbishop of Armagh. Born in Waterford about 1560. He studied at Westminster and Oxford, and took his degree at Louvain. He was consecrated Archbishop of Armagh by Pope Paul V., and died in Rome in 1625. He was author of *De Regno Hiberniæ Commentarius* and other works.

2237. **Oil Miniature** (over photograph), from a picture at Louvain.

Oval; 5 in. H., $3\frac{3}{4}$ in. W. On card-board.

Bust; in cassock and biretta, with pectoral cross. Presented by the Rev. C. P. Meehan in 1884.

Robert, 2nd Marquess of **LONDONDERRY.**—See **CASTLEREAGH.**

## Frances Anne, Marchioness of **LONDONDERRY.**

Frances Anne, only daughter and heir of Sir Henry Vane Tempest, Bart., of Wynyard, Co. Durham, by Anne Catherine, Countess of Antrim. Born in 1800; married as her second husband, in 1819, Charles William, 3rd Marquess of Londonderry, K.G. She died 20th January, 1865.

**Line Engraving,** by Thomson, after A. E. Chalon.

## Samuel **LOVER.**

Painter, Novelist, and Musician. Born in Dublin 24th February, 1797. At the age of thirteen he entered the office of his father, who was a stockbroker, but after a few years he devoted himself wholly to art and music, for which from childhood he had shown extraordinary aptitude. His miniatures attracted attention at the Exhibitions of the Hibernian Academy, and his talents as a humorist and a singer made him popular in society. He went to London in 1834, and in 1836 brought out his novel, *Rory O'More*, which was followed in 1842, by *Handy Andy*, and by numerous other works, tales, songs, and dramatic pieces. He died 6th July, 1868, and was buried at Kensal Green.

142. **Oil Picture,** by James Harwood.

2 ft. 5 in. H., 2 ft. W.

Small full-length, seated in a library before an easel; a sketch book in his left hand. Signed and dated 1856. Painted for Joseph White, Esq., Irishtown House, Clonmel. Exhibited in Dublin, 1872, by Mrs. White, from whom it was purchased at the close of the Exhibition.

2432. **Chalk Drawing,** done by Himself, in 1828.

Head and shoulders. Purchased from the collection of Dr. J. J. Kenny, Dublin, in 1901.

## Charles (Bingham), 1st Earl of **LUCAN.**

Sir Charles Bingham of Castlebar, Baronet, M.P. for Mayo; was created Baron Lucan in 1776 and Earl of Lucan in 1795. He died 29th March, 1799.

**Mezzotint,** by JOHN JONES, after a picture by SIR JOSHUA REYNOLDS, in the possession of Earl Spencer. (C. S., 48, ii.) Published in 1787 when Baron Lucan.

MARGARET, COUNTESS OF **LUCAN** (when LADY BINGHAM),

Daughter of James Smith, of Canons Leigh, Devon; married, in 1760, Sir Charles Bingham, afterwards Earl of Lucan, the foregoing. She was a clever amateur artist, especially in miniature painting, and undertook the illustration on an elaborate scale of Shakespeare's historical plays—a work in five folio volumes—now in the Rylands Library (Althorp section), which Dibdin thus describes:—"Whatever of taste, beauty, and judgment in decoration by means of portraits, landscapes, houses, tombs, flowers, birds, insects, heraldic ornaments and devices, could dress our immortal bard in a yet more fascinating form, has been accomplished by a noble hand which undertook a Herculean task; and with a truth, delicacy, and finish of execution which have been very rarely imitated."—(*Ædes Althorpianæ*, Vol. I., p. 200). Lady Lucan died 27th February, 1814. A large number of her miniatures are in the possession of the Earl of Lucan at Laleham.

**Mezzotint,** by JAMES WATSON, after ANGELICA KAUFFMANN. (C. S., 10, i.) From Gulston and Chaloner Smith Collections.

GEORGE CHARLES (BINGHAM), THIRD EARL OF **LUCAN,**

Field Marshal. Born 16th April, 1800. He entered the army in 1816, and as Lieutenant-General he commanded a cavalry division in the Crimean War. He became a full General in 1865, and Field Marshal in 1882, and was a G.C.B. and Colonel of the 1st Life Guards. He died on 10th November, 1888.

2332. **Water Colour.**

Oval; 6½ in. H., 5 in. W.

Half-length, in uniform. Purchased in 1889.

PATRICK, EARL OF **LUCAN**—SEE **SARSFIELD.**

CHARLES **LUCAS.**

Born 16th September, 1713. He was an apothecary in Dublin. As one of the leaders of the popular party he laboured for the redress of Irish grievances, advocating self-government and the abolition of the supremacy of the British Parliament. Threatened with prosecution for his action while a candidate for the representation of Dublin, and for his seditious writings, he went to London, and afterwards studied medicine abroad, taking his degree of M.D. at Leyden in 1752, and qualified as a physician in London in 1760. He was M.P. for Dublin, 1761, until his death, which took place 4th November, 1771. Henry Grattan, Junior, writes of him:—"He rendered to his country very great and distinguished services, and in fact laid the groundwork of Irish liberty."

3437. **Chalk Drawing,** by THOMAS HICKEY.

1 ft. 6 in. H., 1 ft. 2 in. W.

Bust portrait.

**Mezzotint,** by ANDREW MILLER, after W. JONES. (C. S., 31). From Chaloner Smith Collection.

**Mezzotint,** by ANDREW MILLER, after W. JONES. (C. S., 32, i.) From Chaloner Smith Collection.

**Mezzotint,** by JAMES MCARDELL, after a picture painted by SIR JOSHUA REYNOLDS in 1755. (C. S., 123, i.) From Lord Charlemont's and Chaloner Smith Collections.

**Engraving,** by P. HALPIN, after T. HICKEY.

### JAMES **McARDELL,**

Engraver. Born in Cow Lane (afterwards Greek Street), Dublin, about 1729. He became a pupil of John Brooks, the engraver, and commenced business in London, establishing himself at the Golden Head, Covent Garden, where he published most of his prints. He engraved in Mezzotint numerous portraits after the principal painters of the day, including Reynolds, who highly appreciated his talents. He died 2nd June, 1765.

**Mezzotint,** by RICHARD EARLOM, from a drawing by MCARDELL himself, done in 1765. (C. S., 28, i.) From Chaloner Smith Collection.

### GEORGE (MACARTNEY), EARL **MACARTNEY,**

Son of George Macartney, of Lissanoure, Co. Antrim, who was of Scottish descent; born 4th June, 1737. He was Envoy to Russia, and afterwards Ambassador, from 1764 to 1768, and in 1769 was made Chief Secretary of Ireland, a post he held until 1772. From 1775 to 1779 he was Governor of Grenada in the West Indies, and was compelled, after an honourable defence, to surrender the island to the French. He himself was sent as a prisoner of war to France, but was soon exchanged. He was created Lord Macartney in 1776, and was Governor of Madras in 1781. In 1792 he was sent on a special Embassy to China, the first which England had sent to that country. He was advanced to an Earldom in 1794, and from 1796 to 1798 was Governor of the Cape of Good Hope. He died 31st March, 1806.

**Mezzotint,** by HENRY HUDSON, after MATHER BROWN. (C. S., 6, ii.) From Chaloner Smith Collection.

### DAVID **MacBRIDE,** M.D.,

Physician. Born at Ballymoney, Co. Antrim, 1726. He was for many years a surgeon in the navy. He commenced practice in Dublin in 1751, and eventually became one of the most eminent Dublin physicians of his day. He published several valuable medical works which gained for him a European reputation. He died at his house in Cavendish-row, 28th December, 1778.

**Engraving,** by J. T. SMITH, after "REYNOLDS, of Dublin."

### ADMIRAL JOHN **MacBRIDE,**

Son of Robert MacBride, Minister of Ballymoney; entered the Navy in 1754; took part in the action of Ushant in 1776, and off Cape St. Vincent in 1780; rear-Admiral 1793, and Admiral in 1799. Died in 1800.

**Engraving,** by J. FITTLER, after J. NORTHCOTE, R.A.

### HUGH **MacCAGHWELL,**

R.C. Archbishop of Armagh. Born in Dublin in 1571. He studied at Salamanca, entered the Franciscan Order, and assisted in the establishment of the Franciscan College at Louvain. He was made Archbishop of Armagh in 1626, but died in Rome a few months after his appointment. "He was reckoned a man of great learning, of singular piety and humility, as well as one of the greatest among the schoolmen of his time."

2225. **Water Colour,** copy after a wall picture in the College of St. Isidore, Rome. Presented by the Rev. C. P. Meehan in 1884.

### JAMES **McCULLAGH,**

Mathematician. Son of a farmer in Tyrone; born in 1809. He entered Trinity College in 1824, and became Professor of Mathematics in 1836, and afterwards of Natural Philosophy. From 1842 to 1846 he was Secretary to the Royal Irish Academy, and was the means of securing for its museum some of its most valuable treasures. He died in October, 1847.

2031. **Pencil Sketches,** by Sir F. W. Burton.

Four heads, on a sheet of paper, with the following note by the artist :—*Sketches from memory of Professor James MacCullagh immediately after his death.—F. W. Burton.* Presented by the artist in 1872.

Sir Richard **McGUIRE**—See **COLLECTIVE PORTRAITS.**

John **MacHALE,**

R.C. Archbishop of Tuam. Born in Co. Mayo, 6th March, 1791. He was educated at Maynooth, and was for some years a Professor there after his ordination in 1814. He was made coadjutor Bishop of Killala in 1825, and Archbishop of Tuam in 1834. He was vehemently opposed to mixed schools and colleges and to the National school system, and quarrelled with Archbishop Cullen on the subject of the Catholic University. His intense aversion to everything English, his great eloquence as a preacher, and his command of the Irish language, made him the most popular man in Ireland next to O'Connell. Amongst his works were translations of the Bible and Iliad into Irish. He died at Tuam on 7th November, 1881.

406. **Oil Picture,** by Alessandro Capalti.

4 ft. 6 in. h., 3 ft. 2½ in. w.

Nearly full-length ; in robes. Painted in 1855. Presented by Monsignor MacHale in 1890.

Sir Thomas **McKENNY,** Bart.,

Lord Mayor of Dublin. Born in 1770. Was a merchant in Dublin. Elected alderman in 1811, and was Lord Mayor in 1818-19. He was created a Baronet in 1831, and died in October, 1849. He was succeeded by his son, Sir William McKenny, at whose death in 1866 the baronetcy became extinct.

**Mezzotint,** by Charles Turner, after T. C. Thompson.

Daniel **MacKERCHER,**

He was son of a Scotch minister, and as a young man served in the army. He afterwards led a wandering life on the Continent, and, returning to England, he took up the cause of James Annesley in his claim to the Annesley Peerage, and devoted himself to working up the case, acting as adviser and manager to the claimant during the preparation and hearing of the case in Dublin. He died in London, 20th March, 1772.

**Mezzotint,** by John Brooks, after J. Stevens.

Charles **MACKLIN,**

Actor. Born in Ireland between 1690 and 1697. His real name was McLaughlin, but this he changed to Macklin after his arrival in London. He left home at an early age, and acted in London, and with a strolling company. In 1733 he first appeared at Drury Lane, and from that time he continued to act for over fifty years, principally in comedy. He was one of Sheridan's company in Dublin from 1748 to 1750, and in 1763 he produced his play the *True Born Irishman*, at Smock Alley Theatre. His best piece, *The Man of the World*, was acted at Covent Garden in 1781, Macklin himself appearing as Sir Pertinax Macsycophant. In 1789 his advanced age compelled him to leave the stage, and he lived in retirement until his death, on 11th July, 1797. He was buried in St. Paul's Church, Covent Garden. Macklin during his whole life was engaged in perpetual quarrels and legal proceedings, due to his violent temper and overbearing manners.

307. **Oil Picture,** by Samuel de Wilde.

1 ft. 3 in. h., 11½ in. w.

Small full-length, in red embroidered coat, in the character of Sir Pertinax Macsycophant in his own play, *The Man of the World*—

"Haud your jabbering, you villain, haud your jabbering!" Engraved by E. H. Cromek in Vol. xxvii. of *Bell's British Theatre*. Purchased in 1881.

301. **Oil Picture,** by JOHANN ZOFFANY.
9 in. H., 10½ in. W.

Head only. In the character of Shylock, his favourite part, and that in which he excelled. Purchased in 1888.

### DANIEL **MACLISE,** R.A.,

Born in Cork in 1806 or 1811; the son of a Scottish father by an Irish mother. From a very early age he manifested a strong tendency towards art, and was allowed to study in Cork from a collection of casts from the antique sculptures of the Vatican, which had been sent from Pope Pius VII. to King George IV., and by his Majesty presented to that city. By carefully copying these, and closely observing nature, he soon attained considerable proficiency in drawing in black and white, and got into some practice in taking likenesses with pencil on a small scale, and in book illustration. At the age of sixteen he was sent to London, and entered the schools of the Royal Academy, where he soon carried off all the prizes that were open to him, and commenced his contributions to its annual exhibitions, which he continued until his death. He rapidly rose to the front rank amongst his contemporaries, and was elected A.R.A. in 1836, R.A. in 1840, and upon the death of Sir Charles Eastlake in 1866, was offered the presidency, which high honour he declined. During his whole life he was entirely devoted to his art, and gave an example of the most indefatigable industry. His chief qualities were power in drawing, fertility of invention, conscientiousness of finish, and accuracy in the study of detail. He was deficient in feeling for colour, and wanted freedom of hand, and breadth of effect. His most important works are the wall pictures in Westminster Palace of the *Death of Nelson*, and the *Meeting of Wellington and Blucher after Waterloo*, and the *Marriage of Strongbow and Eva* in this collection. He was a spirited etcher, and contributed an interesting series of portraits of contemporary celebrities to *Frazer's Magazine*, under the *nom de guerre* of Alfred Croquis, under which he also occasionally wrote both in prose and verse. He died on 25th April, 1870.

**Marble Bust,** by JOHN THOMAS.
2 ft. 6¾ in. H.

Exhibited in R.A. in 1859. Purchased in 1874.

**Replica of the Same.** Presented by Mrs. Middleton, of 172, Belsize Road, London, in 1892.

2179. **Sketch in Pencil and Water Colour,** drawn by MACLISE himself in 1829, the year in which he obtained the Gold Medal of the R.A. On the back is written, *To William J. O'Driscoll, Esq., from his loving friend and companion, Daniel M'Clise. Drawn in Oct^r, 1829, London.* Presented to the Gallery in 1875 by William Justin O'Driscoll, Barrister, of Belcourt, Bray, the author of a *Memoir of Maclise*, written in 1871. An engraving from this drawing forms the frontispiece to the book.

2025. **Pencil Drawing, Tinted,** by THOMAS BRIDGFORD, R.H.A., done in 1844.

Engraved in *Dublin University Magazine* in 1847, vol. xxix. Purchased at the sale of the artist's effects in 1879.

### SIR JOHN **MacMAHON,** BART.,

Son of John MacMahon, of Limerick. He was Private Secretary and Keeper of the Privy Purse to King George IV. when Prince Regent. In August, 1817, he was made a baronet, and died on the 12th of the following September, at Bath.

**Mezzotint,** by C. TURNER, after SIR THOMAS LAWRENCE.

## Owen **MacSWINEY,**

Theatrical and Operatic Manager. Born in Ireland, and, according to his own account, had served in the army. He went to London in 1705 to manage the Haymarket Theatre, for which he was to have, in his own words, "100 guineas per annum salary, a place at Court, and the Devil and all"! In 1706-7 the Theatre was made over to him for the production of Italian opera, by which he realised a considerable profit. After a short time as joint manager at Drury Lane he resumed direction of the opera at the Haymarket, continuing there until the year 1712; but the undertaking proving financially ruinous, MacSwiney was obliged to leave the country, and for many years he resided abroad, chiefly in Italy. During this time he brought out a folio volume of allegorical engravings, relating to celebrated Englishmen, from pictures painted expressly for him:—"Tombeaux des Princes, des Grands Capitaines, &c., de la Grande Bretagne, gravés par les plus habiles maîtres de Paris d'après les Tableaux et Desseins originaux, tirés du Cabinet de Mons. le Duc de Richmond, &c., le tout mis au jour par les soins de Eugene MacSwiney." He had also been previously concerned in the publication of the engraved portraits, after Van Dyck, by Pieter van Gunst. He returned to England in 1735, when he had a benefit at Drury Lane, obtained a place in the Custom House, and was also make Keeper of the King's Mews. He died 2nd October, 1754, leaving such property as he had to Peg Woffington, of whom he had long been an admirer. Of MacSwiney, Colley Cibber says, that "few private men have, with so little reproach, run through more various turns of fortune." (See Colley Cibber's *Apology*.) MacSwiney was author of *The Quacks, or Lion's Physician*, produced at Drury Lane in 1705; of *Camilla*, an opera published in 1706, and *Pyrrhus and Demetrius*, in 1709.

**Mezzotint,** by John Faber, after a picture by J. B. Vanloo, painted in 1737. This was one of the first portraits painted by Vanloo after his arrival in England, and contributed much to his reputation as a portrait painter. An earlier state than Chaloner Smith's 231, i.

**Mezzotint,** by Peter van Bleeck. (C. S., 7, i.)

## Richard Robert **MADDEN,**

Born 22nd August, 1798. He studied medicine in Paris, Naples, and London, and after travelling for some time in the East, he returned to London, and practised as a surgeon until 1833, when he went to Jamaica as one of the special magistrates appointed to administer the statute abolishing slavery. Later he held appointments at Havannah and the West Coast of Africa, and in 1847 was made Colonial Secretary of Western Australia. He resigned in 1850, and was appointed Secretary to the Loan Fund Board in Dublin, a post he held until 1880. He died 5th February, 1886, and was buried in the old graveyard at Donnybrook. Madden was author of many works; his best known are *The United Irishmen, their Lives and Times*, and *Literary Life and Correspondence of Lady Blessington*.

493. **Oil Picture,** by J. P. Haverty, r.h.a.

**2 ft. 4 in. h., 1 ft. 9 in. w.**

A half-length portrait, nearly full face. Presented by Dr. Thomas More Madden, in 1900.

2357. **Pencil Sketch**, by Alfred, Count D'Orsay; done at Naples, 1st March, 1828. Signed and dated. Presented by Dr. Thomas More Madden in 1900.

2356. **Silhouette,**—in brown, heightened with gold. A small full-length, standing figure. Presented by Dr. Thomas More Madden in 1900.

## Samuel **MADDEN,** d.d.,

Born in Dublin on 23rd December, 1686. He devoted his life to charity and the improvement of the condition of his fellow-countrymen, and was one

of the founders of the Royal Dublin Society. At Trinity College, where he was educated, he promoted a system of quarterly premiums, and was known as "Premium Madden." Dr. Johnson said that his was "a name which Ireland ought to honour." He died on 31st December, 1765.

397. **Oil Picture,** by THOMAS HICKEY.
1 ft. 8 in. H., 1 ft. 4 in. W.

Bust; in brown coat and full wig.

This picture formerly belonged to Dr. Richard Robert Madden, the author of the *Lives of the United Irishmen*, and was purchased at the sale of his collection in Dublin in December, 1886.

**Mezzotint,** by JOHN BROOKS. (C. S., 22, i.) From Chaloner Smith Collection.

**Mezzotint,** by CHARLES SPOONER, after J. VAN NOST. (C. S., 29.) From Chaloner Smith Collection.

THEODOSIA **MAGILL**—afterwards COUNTESS OF **CLANWILLIAM.**

Theodosia, daughter and heiress of Robert Hawkins Magill, of Gill Hall, Co. Down; born 5th September, 1743. She married in 1765 Sir John Meade, Bart., who was created Baron Gillford in 1766, Viscount Clanwilliam in the following year, and Earl in 1779. She died 2nd March, 1817.

**Mezzotint,** by JAMES WATSON, after a picture painted by SIR JOSHUA REYNOLDS in 1765, and now in possession of the Earl of Darnley, at Cobham Hall. (C. S. 95.) From Chaloner Smith Collection.

WILLIAM **MAGINN,**

This brilliant and erratic genius was born in Cork, 11th November, 1793. He entered Trinity College at the age of 20, and wound up a brilliant career by taking the degree of LL.D. at the age of 23. For ten years he taught at Cork, and then went to London and henceforth devoted himself to literature. For many years he was a constant contributor to *Blackwood's Magazine*. Was afterwards on the staff of the *Standard*, and was one of the originators of *Fraser's Magazine* in 1830. Unfortunately, Maginn's irregular and intemperate habits increased with years and reduced him eventually to great poverty. He died on 21st August, 1842.

**Etching,** by J. KIRKWOOD, from a drawing by SAMUEL SKILLIN, of Cork.

From *Dublin University Magazine*, vol. xxiii., 1844.

**Lithograph,** by "ALFRED CROQUIS" (D. MACLISE).

JOHN SIGISMOND, COUNT **MAGUIRE,**

Of the Irish family of the Maguires of Fermanagh, several of whom sought their fortunes abroad. His great grandfather had settled in the South of Ireland at the time of the troubles of 1641. Born at Ballymacelligot, near Tralee, he, as a young man, went with his father to Vienna, and was given a commission in the Imperial service. He served in the wars in Hungary, Italy, and Germany, and rose to the highest commands and held many important posts. The inscription on the engraving below describes him as "Jean Sigismond, Comte de Maguire. Grand Croix de l'ordre militaire de Marie Therese, et Chevalier de l'aigle blanc de Pologne, Chambellan, Général d'Artillerie, Collonel propriétaire d'un Regiment de l'Infanterie, Général Commandant dans le Duché de Carinte et Gouverneur de la Ville de Dresde, l'an 1760, pours L.L. M.M. Impériales et Royales Apostoliques." His sister married a Count O'Kelly, who was also in the Imperial service.

**Line Engraving,** by LORENZO ZUCCHI (engraver to the Elector of Saxony), after JEAN TUSCH.

Three-quarter length, standing ; in wig and armour, with sash over right shoulder. Fighting going on in the background. Arms, with motto, *Aut vincere aut mori.*

CHARLES JAMES PATRICK **MAHON**—THE O'GORMAN MAHON,

Born at Ennis, Co. Clare, 17th March, 1800. He was a member of the Catholic Committee, and to his exertions was mainly due the return of O'Connell at the celebrated Clare election in 1828. In 1835 he went abroad, visiting Paris, Africa, the East, and South America, and returned home in 1846. From 1847 to 1852 he represented Ennis in Parliament, and for the next dozen years he led a life of extraordinary adventure and variety in all parts of the world : in Russia, where he was a Lieutenant in the Czar's Body Guard ; in China and India ; fighting against the Tartars for Russia, and serving also under the Austrian and Turkish flags. He was a General in Uruguay, and commanded the Chilian fleet in the war with Spain ; a Colonel in the Brazilian service, and fought for the North in the American Civil War. In 1866 he obtained a Colonelcy of Chasseurs from Napoleon III. Returning home he became M.P. for Clare in 1879 as a supporter of Parnell, and in 1887 represented Carlow. He died 15th June, 1891.

2180. **Pencil Drawing,** by DANIEL MACLISE, R.A. Purchased in 1892.

**Terra-cotta Bust**, by J. ADAMS ACTON, 1877. Purchased in 1912.

ANTHONY **MALONE,**

Lawyer. Eldest son of Richard Malone of Baronston, Westmeath ; born 5th December, 1700. He was called to the Irish Bar in 1726 ; was Prime Sergeant in 1740, and Chancellor of the Exchequer in 1757. Besides holding the foremost position at the Bar, Malone was an active politician, one of the leaders, with Lucas and the Earl of Kildare, of the popular party, and sat in the Irish House of Commons for Westmeath. He died 8th May, 1776.

**Mezzotint,** by J. R. SMITH, after a picture by SIR JOSHUA REYNOLDS. (C. S., 101, i.)

**Mezzotint,** by C. SPOONER. (C. S., 30.) From Chaloner Smith Collection.

JAMES CLARENCE **MANGAN,**

Poet. Born in Fishamble Street, Dublin, in 1803. He was employed in a scrivener's and in an attorney's office, and about 1830 began to contribute short poems to the Dublin periodicals. Later he found employment in the Library of Trinity College, and on the Ordnance Survey, continuing to contribute to the newspapers and magazines. He was of intemperate habits, and lived always in great poverty. He died in the Meath Hospital in June, 1849. The spirit and melody of Mangan's verse place him in the forefront of Irish poets.

2033. **Pencil Drawing,** by SIR FREDERIC BURTON, R.H.A. Drawn in the hospital immediately after Mangan's death. Presented by the artist in 1872.

Adjoining this is an original letter from Sir Frederick Burton detailing the circumstances under which this portrait was taken. Presented by Mr. D. J. O'Donoghue in 1903.

RICHARD **MANT,**

P. Bishop of Down, Connor, and Dromore. He was born in 1776, educated at Oxford, and ordained in 1803. In 1820 he was made Bishop of Killaloe and Kilfenora, and in 1823 translated to Down and Connor, to which Dromore was added in 1842. Bishop Mant was a voluminous writer. Besides poetry and religious and controversial works, he was author of a valuable "History of the Church of Ireland." He died 2nd November, 1848.

**Mezzotint,** by G. R. WARD, after MARTIN CREGAN, P.R.H.A.

### RICHARD **MARLAY,**

P. Bishop of Waterford. Younger son of Sir Thomas Marlay, Lord Chief Justice of the King's Bench, Ireland. He was ordained and presented to the Rectory of Drumgoland in 1750, became Dean of Ferns in 1769, and Rector of Loughgilly in 1772. In 1787 he was made Bishop of Clonfert, whence he was translated to the See of Waterford in 1795. He died 1st July, 1802. He was uncle to Henry Grattan.

2158. **Water Colour Miniature,** by HORACE HONE, A.R.A., after H. D. HAMILTON.

4½ in. H., 3½ in. W. On paper, laid down on card.

Half-length, seated, nearly full face ; in episcopal robes. Presented by Charles William, 4th Duke of Leinster, in 1885.

### SIR HENRY **MARSH,** BART.

Physician. Born at Loughrea in 1790, graduated at Trinity College, Dublin. Afterwards studied medicine, and as a physician soon acquired a large practice. He was Professor of Medicine in the College of Surgeons, and President of the College of Physicians. In 1837 he was appointed Physician-in-Ordinary to the Queen, and in 1839 created a baronet. He died at his residence in Merrion-square on 1st December, 1860. A statue of him by Foley is in the College of Physicians, Dublin.

**Mezzotint,** after SIR F. W. BURTON.

### JOHN **MARTIN,**

Born in Co. Down, 8th September, 1812. He was a member of the Repeal Association, afterwards joining the secession of the Young Ireland party. He contributed to Mitchel's "United Irishman," and on the suppression of that paper in 1848 he started the "Irish Felon." He was arrested and indicted for treason felony, and after a three days' trial was convicted and sentenced to ten years' transportation. He was sent to Van Dieman's Land. Receiving a pardon in 1854, he returned to Ireland. In 1871, and again in 1874, he was elected M.P. for Meath. He died 29th March, 1875, at Dromalane House, near Newry.

**Lithograph,** by HENRY O'NEILL. Presented by Mrs. Page, daughter of John Mitchell, in 1905.

### QUEEN **MARY I.,**

Daughter of Henry VIII. and Catherine of Aragon ; born 8th February, 1516. Succeeded to the throne on the death of her half-brother, Edward VI., in 1553. Married Philip II. of Spain. Died 17th November, 1558.

400. **Oil Picture,** after LUCAS DE HEERE.

Circular ; 6½ inches. Panel.

Bust. Reddish, or auburn, hair ; dark blue, or grey, eyes. Wears a high, open collar, black and white head-dress with row of jewels ; necklace with large jewel and pendant pearl. Exhibited at the Tudor Exhibition in 1890. (No. 213.) Purchased in London in 1891.

### **MARY** OF MODENA, QUEEN OF JAMES II.

Mary Beatrice d'Este, daughter of Alfonso d'Este, Duke of Modena. She married, in her fifteenth year, in 1673, James, Duke of York, who succeeded to the throne as James II. in 1685. On the landing of the Prince of Orange the Queen escaped to France, where she lived in exile until her death in 1718.

548. **Drawing in Chalk and Colour,** by SIR PETER LELY.

10¼ in. H., 8 in. W.

Bust portrait. Purchased in 1903.

**Mezzotint,** by J. GRIFFIER, after SIR PETER LELY. (C. S. 6.) From Chaloner Smith Collection.

## Queen **MARY II.,**

Daughter of James II. and Anne Hyde; born in 1662. She ascended the throne jointly with her husband William, Prince of Orange, in 1689. Died in 1694.

402. **Oil Miniature,** painter unknown.

Oval; 5½ in. H., 4½ in. W. Copper.

Bust, turned towards the right; in brown dress trimmed with pearls, and pearl necklace. Purchased in 1889.

**Mezzotint,** by William Faithorne, after J. Vander Vaart. (C. S., 24.) From Chaloner Smith Collection.

**Mezzotint,** by James Gole.

On inscription space, uncleared, is *Maria D. G. Angliæ Scot : Fran : et Hib : Reg :—Jacobus Gole Sculp :—Nicolaus Vischer in Lucem edidit. Cum Privil : Ordin. General, Belgii Fœderati.* From Chaloner Smith Collection.

## Rev. Theobald **MATHEW,**

Born at Thomastown, Co. Tipperary, 10th October, 1790. He entered the Capuchin order, and after his ordination in 1814 was stationed at Cork. His ministrations there amongst the poor showed him how their misery and poverty was caused by drink, and in 1838 he began his crusade as an advocate of total abstinence which he carried on with marvellous success not only throughout Ireland but in England and Scotland. Thousands flocked to hear him and to take "the pledge" from him, and the effect of his labours was almost to revolutionize Irish society. During the famine years he was untiring in his exertions on behalf of the people, and in 1847 he received a Civil List Pension. In 1849 he undertook a mission to the United States. Worn out by his labours he died on 8th December, 1856.

**Engraving,** by Wm. Overend Geller, after Samuel West. Presented by the Right Hon. Sir James Mathew in 1903. (Hung with this is an original letter of Father Mathew on the subject of the Pledge.)

## Edward **MAURICE,**

P. Bishop of Ossory. Educated at Trinity College. Was Rector of Attanagh and Precentor of Ossory, and on 27th January, 1755, was consecrated Bishop of Ossory. He died 8th February, 1756. Bishop Maurice left an unpublished translation of the *Iliad* and *Odyssey*, the MS. of which is in Trinity College.

**Mezzotint,** by James McArdell, after T. Hudson. (C. S., 126, ii.)

## William Hamilton **MAXWELL,**

Novelist. Born at Newry in 1792; of Scotch descent. He served for some years in the army, and was in the Peninsula and at Waterloo, and afterwards took Orders, obtaining the rectory of Ballagh, in Connemara. Here he wrote his first novel, "O'Hara," which was followed by his "Wild Sports of the West," 1832, and "Stories from Waterloo," and other works. His later years were passed at Musselburgh, near Edinburgh, in ill-health and straitened circumstances, and there he died on 29th December, 1850.

2591. **Pen Drawing,** by Charles Grey, R.H.A.

Original drawing for the etching by J. Kirkwood, in "Dublin University Magazine," vol. xviii., for 1841. Purchased in 1905.

JOHN (BOURKE), 1ST EARL OF **MAYO,**

Born about 1705; son of Rickard Bourke, LL.D. He was M.P. for Naas in the Irish Parliament, a Privy Councillor and First Commissioner of Revenue. In 1776 he was created Baron Naas; in 1781 Viscount Mayo, and was advanced to an Earldom in 1785. He died 2nd December, 1790.

**Mezzotint,** by WILLIAM DICKINSON, after a picture by ROBERT HUNTER, now at Palmerston, Straffan. (C. S., 52) When Lord Naas.

LADY SELINA **MEADE,**

Daughter of Richard, second Earl of Clanwilliam. Married, in 1821, General Count Clam-Martinitz, of the Austrian Service, and died in 1872.

**Line Engraving,** by T. DOO, after SIR THOMAS LAWRENCE.

REV. JOHN **MEARS,**

Born about 1695. Studied at Glasgow, and in 1720 was Presbyterian Minister at Newtownards. He was minister at Clonmel in 1735, in Dublin 1740 to 1767. Wrote a *Catechism*, which was long in use. He died at his house in Dorset-street in 1767, aged 73.

**Mezzotint,** by (?) JAMES MCARDELL, after ROBERT HUNTER. (C. S., p. 1738.)

ELIZABETH, COUNTESS OF **MEATH,**

Daughter of Francis (Lennard), Lord Dacre; married William (Brabazon) 3rd Earl of Meath, who died 1685; and secondly the Hon. William Moore, son of the 1st Earl of Drogheda. She died 28th December, 1701.

**Mezzotint,** by PAUL VAN SOMER, after PAUL MIGNARD. (C. S., 8.) From Chaloner Smith Collection.

WILLIAM (LAMB), 2ND VISCOUNT **MELBOURNE,**

Second son of the 1st Lord Melbourne; born 15th March, 1779. He entered Parliament in 1806, and was Chief Secretary in Ireland in 1827 and 1828. Succeeded to the title in 1828. He was Home Secretary in 1830, and Prime Minister 1834 to 1841. He died in 1848.

255. **Oil Picture,** by GEORGE HENRY HARLOW.

$7\frac{1}{4}$ in. H., $5\frac{3}{4}$ in. W. Panel.

Three-quarter length, standing. Purchased in 1887.

JOHN **MITCHEL,**

Politician and journalist. Born in Newry 3rd November, 1815. He practised as a solicitor at Banbridge. He wrote for the *Nation*, and after the death of Thomas Davis became its editor. In 1848 he started the *United Irishman* newspaper, and was soon afterwards arrested for treason-felony, tried, and sentenced to 14 years' transportation. In 1853 he escaped and went to the United States, where he engaged in journalism, and during the Civil War strongly supported the cause of the slave-holders. He returned to Ireland in 1875, and was elected M.P. for Tipperary, but was not allowed to take his seat. He died at Newry, 20th March, 1875.

**Cast,** from a death-mask taken immediately after death, by SIR THOMAS FARRELL P.R.H.A. Purchased from Sir Thomas Farrell, P.R.H.A., in 1899.

**Lithograph,** by HENRY O'NEILL. Presented by Mrs. John Martin, 1907.

### Sir Thomas W. **MOFFETT**, LL.D.

Was educated at Trinity College, Dublin. He was a Professor in Queen's College, Galway, and afterwards its President, and was knighted in 1896. He died in 1906.

601. **Oil Picture**, by Walter Osborne, R.H.A.

7 ft. H., 5 ft. W.

Full-length, seated at a table, in robes as LL.D. Presented by Lady Moffett.

### Francis (Rawdon Hastings), Earl of **MOIRA**—afterwards Marquess of Hastings, K.G.

Eldest son of John (Rawdon), 1st Earl of Moira, and his wife Elizabeth, Countess of Moira, who was prominent in the literary and fashionable world of Dublin. He was born 9th December, 1754, in Dublin; entered the army in 1771, and served in America, being present at the battle of Bunker Hill, and in command at the victory gained at Hobkirk's Hill in 1781. From 1780 to 1783 he was M.P. for Randalstown, and was created, during his father's lifetime, Baron Rawdon. He took the name of Hastings, and, in 1793, succeeded as 2nd Earl of Moira. After holding various military appointments at home he was, in 1812, made Governor-General of India, holding that post until 1821, when he resigned. He was created Marquis of Hastings in 1817. In 1824 he was made Governor of Malta. He died on 28th November, 1826, on board ship off Naples.

194. **Oil Picture**, ascribed to Sir M. A. Shee.

2 ft. 5 in. H., 2 ft. ½ in. W.

Bust, in military uniform. This picture, which was formerly ascribed to H. D. Hamilton, was in possession of the Rev. E. Berwick, editor of the "Rawdon Papers," 1819, and was purchased for the Gallery from the collection of his son, Judge Berwick, in 1875.

**Wax**. A small half-length figure in coloured wax. Presented by Mr. Robert B. Armstrong in 1907.

**Mezzotint**, by John Jones, after a picture painted by Sir Joshua Reynolds in 1789 for the Duke of York, and now in Buckingham Palace. (C. S., 67, i.)

**Stipple Engraving**, by J. Collyer, after C. G. Stuart. Purchased in 1905.

### Robert, 1st Viscount **MOLESWORTH**.

Son of Robert Molesworth, a merchant in Dublin; born in Dublin 7th September, 1656. He took a leading part in promoting the cause of William III., and was by him made a Privy Councillor, and sent as Envoy to Denmark in 1692. He held several offices in Ireland, was M.P. for Dublin and for Swords, and was created Viscount Molesworth in 1719. He died 22nd May, 1725.

**Mezzotint**, by Peter Pelham, after Thomas Gibson. (C. S., 27, i.) From Chaloner Smith Collection.

### Dorothea **MONROE**,

Dolly Monroe, a celebrated Dublin beauty during the Viceroyalty of Lord Townshend. She was niece of Frances, Countess of Ely, who introduced her to the fashionable world. Disdaining several good offers of marriage, she aspired to become the wife of Lord Townshend, an idea which, in order to secure the political support of Lord Ely, the Viceroy encouraged for a time. Townshend, however, married a rival beauty, Miss Montgomery. In 1775 Miss Monroe married William Richardson, of Rich Hill, M.P. for Armagh. She died in 1811.

Her sister Frances married, in 1779, Captain Henry Reade. A contemporary poet thus describes how the "beauties of Monroe" should be painted:—

First let the cheek with blushes glow
Just as when Damask roses blow,
Glistening with morning dew.
Contrasted with the virgin white
With which the lily glads the sight,
Blend these in lovely hue.
And truly then that cheek to grace
Upon her flowing tresses place
The chestnut's auburn down:
Her lips you may in sort depaint
By cherries ripe, yet ah! 'twere faint
Should they with hers be shown.

405. **Oil Picture,** by ANGELICA KAUFFMANN.

2 ft. 5¾ in. H., 2 ft. W.

Three-quarter length; in low, white dress with yellow ribbons, and loose, blue scarf; flowers in her hair. Her eyes are dark grey, and her hair brown. On a stand by her side is a vase of flowers. Painted in 1771, during the artist's visit to Ireland.

Purchased at Lord Ely's sale in 1891.

200. **Oil Picture,** in group with Lord and Lady Ely. See Collective Portraits.

## JOHN MOODY,

Actor. Born about 1727 in Cork, the son of a hairdresser named Cochran. He seems to have commenced his theatrical career in Jamaica, and afterwards played in England, finally settling down at Drury Lane, where he continued acting almost interruptedly until his death, 26th December, 1812. He was an actor of considerable merit, an admirable impersonator of Irish characters, and a favourite with the public and his fellow-actors.

**Mezzotint,** painted and engraved by T. HARDY. (C. S., 6, i.)

**Mezzotint,** by J. P. L. MARCHI, from a painting by JOHANN ZOFFANY, R.A. (C. S., 11, i.)

In the character of Foigard in the "*Beau's Stratagem*," one of his great parts. From Chaloner Smith Collection.

## CHRISTOPHER MOORE, R.H.A.,

Sculptor. Born in Dublin in 1790. He became a member of the R.H.A. in 1846, and died in 1863. He executed a number of works, chiefly busts, and also the statue of Thomas Moore, the poet, in Westmoreland-street.

144. **Oil Sketch,** by JOHN DOYLE.

1 ft. 11¾ in. H., 1 ft. 7½ in. W.

Bust; unfinished. Purchased from James Doyle, Esq., in 1874.

## THOMAS MOORE,

Poet. Born at 12 Aungier-street, Dublin, 28th May, 1779. He graduated at Trinity College in 1799, and went to London in the following year, taking with him his translation of *Anacreon*, which, published in 1800, established his reputation as a poet, and procured him the entry into the best literary society. Of his many works in poetry and biography, his fame will chiefly rest on *Lalla Rookh*, published in 1817, and his *Irish Melodies*, begun in 1807 and completed in 1834, for which Sir John Stevenson arranged the music, founded on old Irish airs. From 1817 Moore resided at Sloperton Cottage, near Devizes, visiting at intervals the Continent and Ireland, and continuing to write almost until his death, which took place 26th February, 1852. He was buried in Bromham Church-yard, near Sloperton.

**Marble Bust,** by Christopher Moore, R.H.A., done in 1842.
2 ft. 1 in. H.

Presented by the Earl of Charlemont, K.P., in 1873.

257. **Oil Picture,** by John Jackson, R.A.
1 ft. 8 in. H., 1 ft. 6 in. W.

Half-length, seated; head thrown back and resting on his right hand. Painted in Rome in 1818. (See original letter, from Moore to Mr. Carew O'Dwyer, in adjoining frame). Purchased in Dublin from Mr. Carew O'Dwyer in 1887.

2251. **Sketch in Chalk,** by George Richmond, R.A.
1 ft. 11¾ in. H., 1 ft. 5¾ in. W. On paper.

Life-sized head, nearly full face.

Signed and dated 1843. Of this portrait of Moore S. C. Hall says:—"Of all his portraits this is the one that pleases me best, and most forcibly recalls him to my remembrance."—(*Art Journal*, 1865, p. 20.)

Moore himself said of his portraits:—"Having nothing in my round potato face but what painters cannot catch—mobility of character—the consequence is that a portrait of me can be only one or other of two disagreeable things, a *caput mortuum* or a caricature." Purchased from Mrs. Noseda, London, in 1875.

2604. **Enamel,** by W. Essex, after a picture by Sir Thomas Lawrence.
11 in. H., 9 in. W.

Purchased in 1906.

### John **MOORE,**

Father of the poet. A native of Kerry. He had a grocer's shop in Johnston's-court, off Grafton-street, whence he removed soon after his marriage in 1778, to 12 Aungier-street. His son obtained for him in 1806, the appointment of Barrack-master in Dublin. He died in 1825.

302. **Oil Picture,** painter unknown.
2 ft. 5 in. H., 2 ft. W.

Purchased at the sale of the collection of Mr. R. C. H. Collins, of Dublin, in 1887.

### Anastasia **MOORE,**

Mother of the poet. Daughter of Tom Codd, a small shopkeeper and weaver in the Cornmarket, Wexford. Born in Wexford; married John Moore in 1778, at the age of 18. She died in 1832.

303. **Oil Picture,** painter unknown.
2 ft. 5 in. H., 2 ft. W.

Bust portrait, full face, with frilled mop cap.

The identification of these two portraits with Moore's father and mother is doubtful. They were bought by John Devoy, a dealer in Dublin, with a number of other miscellaneous effects, from Martin Cregan, P.R.H.A., or from his wife after his death. They afterwards belonged to Mr. R. C. H. Collins, at whose sale in 1887 they were bought for the Gallery. It is said that Dr. Willis was responsible for their identification as portraits of John and Anastasia Moore.

### Lady **MORGAN,**

Sydney Owenson, daughter of Robert Owenson, an actor; born in Dublin, 25th December, 1778. She published a volume of verse in 1801, and in 1806 appeared her novel, *The Wild Irish Girl*, which made her famous. In 1812 she married Sir Thomas Charles Morgan, a Dublin surgeon. They settled in Kildare-street, Dublin, and in 1839 moved to London, where, as in Dublin, they gathered round them the best literary society of the day. Lady Morgan continued to write, producing numerous works, chiefly novels and volumes of sketches, the result of her visits to France and Italy. She also wrote a so-called *Life of Salvator Rosa*. She died in London, 14th April, 1859, and was buried in Brompton Cemetery, where there is a monument to her by Westmacott.

133. **Oil Picture,** by Rénè Théodore Berthon.

4 ft. 3 in. h., 3 ft. 2½ in. w.

Three-quarter length, seated at her writing table, her head resting on her left hand; in her right she holds a pen. She is dressed in a dark green, high-waisted gown; a blue silk mantle, lined with swansdown, is draped over the chair. Painted in Paris in 1818. Bequeathed by Lady Morgan to the nation, and presented by her executors to the National Gallery of Ireland in 1860.

### Anne, Countess of **MORNINGTON,**

Daughter of Arthur Hill, 1st Viscount Dungannon. She married, 6th February, 1759, Garret Wellesley, 1st Earl of Mornington. She died 10th September, 1831, in her 90th year. She was mother of Richard, Marquess Wellesley and of the 1st Duke of Wellington.

2695. **Miniature,** by George Chinnery. Purchased in 1913.

**Engraving,** by Thomas Hodgetts, after Lady Burghersh.

### Michael, Lord **MORRIS.**

Born in Galway in 1827; he was called to the Bar in 1849; was M.P. for Galway, 1865-67; and was Solicitor-General and afterwards Attorney-General. He was appointed Justice of the Common Pleas in 1867, and Lord Chief Justice in 1887. He was created a Baronet in 1885, and a Life Peer in 1889. and afterwards Lord Killanin. He died in 1901.

2700. **Water Colour Drawing,** by "Spy." Original drawing for cartoon in "Vanity Fair." Purchased in 1913.

### Henry **MOSSOP,**

Actor. Born about 1729, son of the Rev. John Mossop, of Tuam. He first appeared on the stage, in 1749, at the Smock Alley Theatre, under the management of Sheridan; and in 1751 he appeared as Richard III. at Drury Lane. In this part, which he had also played in Dublin, he was considered inferior only to Garrick. He acted again at Smock Alley in 1755-6. In 1759 he accepted an engagement at the Crow-street Theatre, Dublin, where his reception was enthusiastic. Next year he took the Smock Alley Theatre, and later, in 1767, took over Crow-street Theatre also. His career as a manager was unsuccessful, and he died, worn-out and in poverty, in London, on 18th November, 1773.

557. **Oil Picture,** painter unknown.

8½ in. h., 6½ in. w.

A small half-length portrait. Purchased in Dublin in 1903.

2588. **Chalk Drawing,** by Thomas Hickey. Engraved, in reverse, in "Exshaw's Magazine," Feb., 1775.

Oval, 7 in. h., 6 in. w.

Purchased in 1906.

ROBERT (JOCELYN), LORD **NEWPORT,**—afterwards VISCOUNT JOCELYN,

Lord Chancellor of Ireland. Born about 1688. He was M.P. for Granard, 1725-1727, and for Newtown, Co. Down, 1727-1730. In the latter year he was appointed Solicitor-General, and in 1739 Lord Chancellor, a post which he held until his death. He was created Baron Newport in 1743, and Viscount Jocelyn in 1755. He died 3rd December, 1756. His son was created Earl of Roden.

**Mezzotint,** by JOHN BROOKS. (?) (C. S., 26, ii.)

Chaloner Smith notes that this print is a copy with a few slight alterations, of that of Sir Robert Walpole by Faber, Junr., after Vanloo. From Chaloner Smith Collection.

**Mezzotint,** by ANDREW MILLER, after STEVENS.

BARONESS **NOLCKEN,**

Mary, daughter of James Roche, barrister; born in Dublin. She married Stephen Cæsar Le Maistre, Recorder of Rochester, afterwards a Judge of the Supreme Court at Calcutta, who died 1778. She married secondly in 1779, Gustavus Adam, Baron Nolcken, who was for many years Swedish Minister in London, and who died at Richmond, 16th December, 1812. The Baroness died in London 2nd July, 1816, in her 75th year. She was noted for her beauty and the charm of her manners, and for her strong resemblance to Marie Antoinette. (See the "Gentleman's Magazine" for 1816 and 1812.)

**Mezzotint,** by VALENTINE GREEN, after ED. FRAS. CALZE. (C. S., 83, i.) Published in 1771, while Mrs. Le Maistre. From Chaloner Smith Collection.

CONSTANTINE HENRY (PHIPPS), 2ND EARL OF **MULGRAVE** AND 1ST MARQUESS OF **NORMANBY,**

Lord Lieutenant of Ireland. Born 15th May, 1797. He was Governor of Jamaica from 1832 to 1834, and Lord Privy Seal the latter year. From 1835 to 1839 he was Lord Lieutenant of Ireland, and was created Marquess of Normanby during his Vice-royalty, in 1838. He was afterwards Secretary of State for the Colonies and for the Home Department, and from 1846 to 1852 Ambassador at Paris. He died 28th July, 1863. His administration in Ireland was unprecedently popular. "Since the period when the British Power first obtained authority in Ireland it never appeared in so popular—that is to say so *Irish*—a light, as when the Marquis of Normanby was Lord Lieutenant." He "seemed to have been specially designed by nature for an Irish Lord Lieutenant. In figure, accomplishments, habits, and talents he was the nearest approximation ever witnessed to the ideal of a Hibernian Viceroy." (*Ireland and its Rulers.*)

202. **Oil Picture,** sketch for a larger portrait, by NICHOLAS J. CROWLEY, R.H.A.

2 ft. 6 in. H., 2 ft. W.

Full-length, standing, in a landscape. In light blue military uniform, with silver lace, epaulettes and aiguillette. At his left side is a black page in red jacket and trousers. Purchased in Dublin in 1884.

CHARLES (AGAR), EARL OF **NORMANTON,**

P. Archbishop of Dublin. Third son of Henry Agar of Gowran Castle, Co. Kilkenny; born 22nd December, 1736, in Dublin. Entering the Church he became Chaplain to the Lord Lieutenant, the Duke of Northumberland, in 1763; was made Dean of Kilmore in 1765, Bishop of Cloyne in 1768, and Archbishop of Cashel in 1779. In 1801 he was translated to the Archbishopric of Dublin. He was created Baron Somerton in 1795, Viscount in 1800, and Earl of Normanton in 1806. He died 14th July, 1809, and was buried in the north aisle of Westminster Abbey.

**Mezzotint,** by WILLIAM SAY, after GABRIEL (*sic*) STUART. Purchased from the Chaloner Smith Collection in 1896.

ROBERT (HENLEY) 2ND EARL OF **NORTHINGTON,**

Lord Lieutenant of Ireland. Born 3rd January, 1747. He was appointed Lord Lieutenant of Ireland on 30th April, 1783, in succession to Lord Temple, a post which he held with credit and popularity until his resignation the following year. He died in Paris, 5th July, 1786. In Wraxall's *Memoirs* he is described as "unwieldy in person, wanting in grace, and not brilliant; but he made himself beloved in Ireland in spite of his infirmities."

217. **Oil Picture,** by SIR JOSHUA REYNOLDS.

4 ft. 1½ in. H., 3 ft. 3½ in. W.

Three-quarter length, seated; nearly full face; in robes, with collar of the order of St. Patrick; scarlet coat embroidered with green; crimson curtain background. Purchased from the Marquis of Hertford in 1884.

HUGH, DUKE OF **NORTHUMBERLAND,** K.G.,

Lord Lieutenant of Ireland. First Duke of the Smithson-Percy line. Born 1715, only son of Langdale Smithson. He succeeded his grandfather as 4th baronet in 1729, and married in 1740 Elizabeth Seymour, great granddaughter of Joscelin Percy, 11th and last Earl of Northumberland. Through this marriage the estates of the Percys came to Sir Hugh Smithson, and he eventually became Earl of Northumberland, and Duke in 1766. He was made K.G. in 1756, and was Lord Lieutenant of Ireland from September, 1763, to October, 1765. Died 6th June, 1786. He was accounted the handsomest man of his day, and was prominent in all social and political affairs of his time, and interested himself in art, science, and literature. During his Vice-royalty he was a liberal patron of all charitable and public institutions. On his retirement from the Lord Lieutenancy he presented to the Corporation of Dublin a full-length portrait of himself painted for him by Sir Joshua Reynolds. This now hangs in the Mansion House.

129. **Oil Picture,** by THOMAS GAINSBOROUGH, R.A.

2 ft. 5 in. H., 2 ft. W.

A head and shoulders portrait in a feigned oval; crimson coat with ribbon and star of the Garter. Purchased in 1872.

HONOURABLE MRS. **NORTON.**

Caroline, one of the three daughters of Thomas Sheridan, and granddaughter of Richard Brinsley Sheridan; born 1808. She commenced writing at the age of 13. Her first tale, *The Sorrows of Rosalie,* was warmly praised and very successful. She married in 1827 the Hon. George Chapple Norton, brother of the 3rd Lord Grantley, a marriage which turned out by no means happily. Mr. Norton brought an action for crim. con. with his wife against Lord Melbourne, in which, however, he was unsuccessful. Mrs. Norton continued to write poetry and novels until her death, which took place on 15th June, 1877, a few months after her marriage with Sir Wm. Stirling Maxwell. Of her two sisters, Helen married the 4th Lord Dufferin, secondly the Earl of Gifford, eldest son of the 8th Marquess of Tweeddale; and Georgina, the 12th Duke of Somerset.

279. **Oil Sketch,** by G. F. WATTS, R.A.

16½ in. H., 13 in. W.

Head and shoulders; life size. Presented by Mrs. Janet Ross in 1887.

2664. **Drawing in Chalk and Colour,** by JOHN HAYTER. Engraved by THOMSON in "New Monthly Magazine," Feb., 1831. Purchased in 1912.

GEORGE (EDGCUMBE), 1ST EARL OF **MOUNT-EDGCUMBE,**

Born 3rd March, 1720; entered the navy, and served with distinction, becoming rear-admiral in 1762. He was commander-in-chief at Plymouth, 1766-70; and Joint Vice-Treasurer of Ireland from 1770 to 1772, and again from 1784 to 1793. He succeeded his brother as 3rd Lord Edgcumbe in 1761, and was created Earl of Mount-Edgcumbe in 1789. Died 4th February, 1795.

137. **Oil Picture,** by SIR JOSHUA REYNOLDS.

2 ft. 6 in. H., 2 ft. 1 in. W.

Painted when Captain Edgcumbe. Half-length, dressed in blue coat and scarlet waistcoat, with gold lace and buttons. Formerly belonged to Thomas Phillips, R.A. Purchased in 1867.

CHARLES (BLOUNT), LORD **MOUNTJOY,** K.G.,

Lord Lieutenant of Ireland. Born in 1563. He was appointed Lord Deputy of Ireland in 1600 in succession to the Earl of Essex, and Lord Lieutenant in 1603. In reward for his services in the quelling of the rebellion under the Earl of Tyrone he was created Earl of Devonshire in 1604. He died on 3rd April, 1606.

**Mezzotint,** by VALENTINE GREEN, after PAUL VAN SOMER. (C. S., 88, ii) From Chaloner Smith Collection. (See note under Robert Devereux, Earl of Essex.)

LUKE (GARDINER), VISCOUNT **MOUNTJOY,**

Luke Gardiner, Colonel of the County of Dublin Militia; created Baron Mountjoy in 1789, and Viscount in 1795. Killed at the Battle of Ross in 1798.

**Stipple Engraving,** by H. BROCAS, after J. DOWLING. Published in 1798.

**MULGRAVE,**—SEE **NORMANBY.**

WILLIAM **MULREADY,** R.A.,

Born in Ennis, 1st April, 1786. His father, after a sojourn in Dublin, took him to London, and placed him as a student at the Royal Academy at the age of fifteen. He began his public work by illustrating fairy stories for children. However, he soon showed his great powers in small pictures, chiefly of boy life, highly finished in low tones, in the Dutch style. He was elected A.R.A. in 1815, and R.A. in 1817. Later he adopted a new manner, distinguished by a more minute and elaborate style of finish, and clearer and more brilliant colouring. For many years he produced only one of these small pictures annually, and it always formed a centre of interest and attraction at the Royal Academy. The whole number of these pictures is small, and most of them have become, by bequest, the property of the Nation. Mulready was an indefatigable worker. His studies in the life school in black and red chalk are remarkable for their careful elaboration. He attended the life class at the R.A. down to the last years of his life. He died on 7th July, 1863, and was buried at Kensal Green.

645. **Oil Picture,** from a photograph.

9 in. H., 7 in. W.

Bust portrait, as an old man. Presented by Mr. F. Cundall in 1913.

2026. **Pencil Drawing, Tinted,** by THOMAS BRIDGFORD, R.H.A.

Oval; 12 in. H., 9 in. W. On paper.

Nearly full length, seated. Drawn in 1844. Purchased at the sale of the artist's effects in 1879.

### Arthur **MURPHY,**

Dramatic Author. Son of Richard Murphy, a Dublin merchant; born in 1727, at Cloonyquin, near Elphin, Co. Roscommon, the residence of his maternal uncle, Arthur French. He was educated at St. Omer, and, on his return home in 1744, was for some time in business in Cork and London; but devoting himself to literature he became Editor of the *Gray's Inn Journal*. He became a barrister, and, while practising at his profession, was also successful in dramatic authorship and published a translation of Tacitus. Towards the close of his life he received the appointment of Commissioner of Bankruptcy. He died in London, 18th June, 1805.

2169. **Pencil Drawing, Tinted,** by John Jackson, R.A., after Nathaniel Dance, R.A.

Engraved by E. Scriven in Cadell's *British Gallery of Contemporary Portraits*, 1815. Purchased in 1889.

**Mezzotint,** by William Ward, after the picture by N. Dance, R.A., painted in 1786, formerly belonging to the Thrale family, and now in the National Portrait Gallery, London. (C. S., 63, ii.)

### Rev. John **MURPHY,**

A native of Dublin. He studied at Salamanca, and in 1744 was made Parish Priest of St. Catherine's, Dublin. He was distinguished as a preacher. He died in 1753, and was buried in St. James's churchyard.

**Etching:** "sold by Edw$^{d.}$ Lyons in Essex Bridge, Dublin."

### Daniel **MURRAY,**

R.C. Archbishop of Dublin. Born at Sheepwalk, near Arklow, 18th April, 1768. He studied in Dublin and Salamanca, was ordained in 1790, and after having been curate at Arklow and Dublin, was made co-adjutor to Dr. Troy in 1809. He succeeded the latter in the Archbishopric of Dublin in 1823, and died 25th February, 1852.

**Marble Bust,** by John Hogan.

2 ft. 2¾ in. H.

Presented by the Rev. Christopher Burke in 1864.

### John, Lord **NAAS,**—See **MAYO.**

### William **NEWCOME,**

P. Archbishop of Armagh. Born at Abingdon, Berks, 10th April, 1729. He was educated at Oxford, where he became Vice-Principal of Hertford College. In 1766 he was appointed Chaplain to Lord Hertford, Lord Lieutenant of Ireland, and in the same year was made Bishop of Dromore. He was translated to Ossory in 1775, to Waterford in 1779, and to the Archbishopric of Armagh in 1795. He died 11th January, 1800.

**Stipple Engraving,** by Charles Knight, after a picture by H. D. Hamilton, in Pembroke College, Oxford.

### Sir John **NEWPORT,** Bart.,

Born in Waterford, 24th October, 1756. He represented his native city from 1802 to 1832, and was Comptroller of the Exchequer from 1834 to 1839. He was created a Baronet in 1789. During his Parliamentary career he devoted himself to all questions concerning his country's welfare. He died 9th February, 1843.

**Mezzotint,** by T. Lupton, after J. Ramsay. Presented by Dr. Torney in 1887.

### General Christopher **NUGENT,**

An Irish gentleman who entered the service of the Republic of Venice, and attained the rank of General.

261. **Oil Picture,** by Pietro Longhi.

2 ft. 5 in. h., 1 ft. 11 in. w.

Small full-length, standing beside a table on which is a map of England; he points with his right hand to the spot where London is marked. His left hand resting on a stick, holds his hat. His blue coat is thrown open showing a long buff waistcoat and sword belt, and he wears black knee-breeches and boots with tops. Purchased in 1886.

### Nelly **O'BRIEN,**

A noted beauty and *demi-mondaine*, who sat frequently to Sir Joshua Reynolds. She had been an actress in Dublin before going to London. The date of her death is not known. An announcement of it in the *Public Advertiser* of 23rd March, 1768, was contradicted in the same paper on 1st April following.

**Mezzotint,** by Charles Spooner, after a picture by Sir Joshua Reynolds, now at Markree Castle, co. Sligo. (C. S. 31). From Chaloner Smith Collection.

**Mezzotint,** by Samuel Okey, after the picture by Sir Joshua Reynolds, painted in 1760, now in the Wallace Collection, London. (C. S., 7, ii.) From Chaloner Smith Collection.

### Lady Mary **O'BRIEN,**

Daughter of Murrough, 5th Earl of Inchiquin, afterwards Marquess of Thomond. Born, 1755. Married, in 1777, the Hon. Thomas Fitzmaurice, brother of the 1st Marquess of Lansdowne. In right of her mother she became, in 1790, Countess of Orkney. She died 30th December, 1831.

**Mezzotint,** by John Dixon, after a picture by Sir Joshua Reynolds. (C. S., 26, i.)

No impression of this mezzotint bears the name of the person represented, and it has been generally described as a portrait of the courtesan Nelly O'Brien, whom it in no way resembles. It appears that Lady Mary was known in her family as Nelly, probably to distinguish her from her mother, which will explain the confusion. From Chaloner Smith Collection.

### William **O'BRIEN,**

Actor. Son of a fencing master, and said to have been related to the O'Briens, Viscounts Clare. Probably commenced his stage career in Dublin, and first appeared at Drury Lane in 1758. He left the stage in 1764, in which year he married, without her father's knowledge, Lady Susan Fox-Strangways (see below). They resided for some time in America, where O'Brien held some public appointments, and returning to England, he died 2nd September, 1815. He was author of the plays, *Cross Purposes* and *The Duel.*

**Mezzotint,** by James Watson, from a pastel by Francis Cotes, r.a., done in 1763, and now in possession of Lord Ilchester, at Melbury, Dorset. (C. S., 109, i.)

### Lady Susan **O'BRIEN,**

Wife of foregoing. Eldest daughter of Stephen Fox-Strangways, first Earl of Ilchester. Born 1743; married as above, and died 9th August, 1827. She and her husband are buried in Stinsford Church near Worcester, where there is a monument to their memory.

**Mezzotint,** by JAMES WATSON, from a picture by FRANCIS COTES, R.A. (C. S., 108, ii.) From Chaloner Smith Collection.

### WILLIAM SMITH **O'BRIEN,**

Second son of Sir Edward O'Brien, Bart., of Dromoland, Co. Clare. Born 17th October, 1803. He entered Parliament as member for Ennis in 1826, and afterwards sat for Limerick. He supported the Catholic claims and the Repeal movement and joined the "Young Ireland" party, of which, after the death of Thomas Davis, he became the leader. The trial of John Mitchel in 1848 hastened a projected rising which proved a fiasco, and O'Brien was arrested, tried, and sentenced to death. The sentence was commuted to transportation for life. In 1854 he was released. He died at Bangor, Wales, on 16th June, 1864.

**Lithograph,** by HENRY O'NEILL.

### JOHN CORNELIUS **O'CALLAGHAN,**

Historical writer. Born in Dublin in 1805; became a barrister, but devoted himself to literary life. Besides numerous contributions to periodicals, he edited, with notes, the *Macariæ Excidium*, in 1846, and in 1869 brought out his well-known work, *History of the Irish Brigades in the service of France*. He died in Dublin on 24th April, 1883.

313. **Oil Picture,** by HENRY O'NEILL.

2 ft. 5¼ in. H., 2 ft. ½ in. W.

A half-length portrait; full face.

On the back, written by O'Callaghan himself, is the following:—"1, *Upper Rutland St^n. Dublin, June 9^th*, 1874. *This likeness of me was executed by Henry O'Neill, Artist and Author, in* 1874, *or when I was in my 68^th year; & was hung up in my parlour on the above mentioned day. John Corn^s. O'Callaghan.* Presented by his brother, the Rev. Malachy O'Callaghan, in 1883.

### DANIEL **O'CONNELL,**

"The Liberator." Born 6th August, 1775, at Carhen, near Cahirciveen, Co. Kerry. He was educated at a Catholic school near Queenstown, and at St. Omer and Douai, and was called to the Bar in 1798. He early threw himself into the struggle for Catholic Emancipation, and as the leader of the Irish people he laboured unremittingly until the success of the cause was secured by the passing of the Emancipation Act in 1829. As M.P. for Clare and other counties from 1829 to 1841, O'Connell took a foremost part in all important questions brought before Parliament. In 1840 he founded the National Repeal Association, and in furtherance of its objects he promoted a series of gatherings throughout the country which were attended by immense multitudes, and addressed by O'Connell himself. In October, 1843, the Government intervened, issuing a proclamation forbidding an intended meeting at Clontarf, and arrested O'Connell and others. At the trial, which followed, O'Connell was sentenced to 12 months' imprisonment, but this sentence was reversed by the House of Lords, and O'Connell was released. From this time forth, however, the Repeal movement languished—partly from O'Connell's broken health, and partly from the differences which arose in the ranks of the Association. O'Connell himself went abroad, by the advice of his physicians, and died at Genoa, 15th May, 1847.

207. **Oil Picture,** by GEORGE F. MULVANY, R.H.A.

2 ft. 11½ in. H., 2 ft. 3½ in. W.

Three-quarter length, seated, looking to the right, the left hand resting on arm of chair. Dressed in black, buttoned frock coat. Purchased from the artist's daughter in 1884.

**Marble Bust,** by JOHN E. JONES.

$11\frac{3}{4}$ in. H.

Presented by Mr. Vincent Scully, in 1885.

2083. **Pencil Sketch,** by JOHN DOYLE. Presented by Mr. Henry E. Doyle, in 1873.

**Mezzotint,** by WILLIAM J. WARD, after the picture by J. P. HAVERTY, R.H.A., in the Reform Club, London.

**Mezzotint,** by JAMES PETERKIN, after C. GREY. Full length, standing in robes as Lord Mayor of Dublin.

**Stipple Engraving,** by T. HEAPHY, after a drawing by JOHN COMERFORD.

**Engraving,** by B. O'REILLY, after J. GUBBINS.

**Engraving,**—with autograph; by W. HOLL, after T. CARRICK. Presented by Mr. Hercules M'Donnell, in 1888.

**Pencil Sketch,**—with Shiel and Lawless.—See Collective Portraits.

**Mask,** in wax, from a death mask taken at Genoa in 1847. Presented by Mrs. Varian in 1904.

### ARTHUR O'CONNOR,

United Irishman. Born near Bandon, 4th July, 1763; educated at Trinity College. He was M.P. for Philipstown in 1791, and attached himself to the popular party led by Grattan, and later became a prominent member of the "United Irishmen." In 1796 he went with Lord Edward Fitzgerald to the continent to concert measures for obtaining French assistance, and for this he was arrested the next year, and suffered six months' imprisonment. He was again arrested in 1798, and sent to Fort George, in Scotland, where he was kept until 1802, when he was allowed to retire to France. In 1804 he was made a General of Division in the French Service, becoming a French citizen. He died at Bignon, an estate which he had purchased, 25th April, 1852.

**Mezzotint,** by WILLIAM WARD, after J. DOWLING. (C. S. 65).

**Engraving,** by JEAN GODEFROY, after F. P. S. BARON GÉRARD; (unlettered proof).

In the uniform of a French General.

### CHARLES O'CONOR,

Irish Antiquary. Born 1710; eldest son of Denis O'Conor, of Belanagare, Co. Roscommon, to which property he succeeded in 1749, and where he passed his life. He published many works on the history and antiquities of Ireland, including his best-known work, *Dissertations on the Ancient History of Ireland*, 1753. His collection of Irish MSS. was in the Ashburnham Library. Died 1st July, 1791.

2196. **Water Colour,** by BERNARD MULRENIN, R.H.A., from a picture in the possession of the O'Conor Don.

Oval; 10 in. H., 8 in. W.

### THE O'DONOGHUE OF THE GLENS.

Daniel O'Donoghue, styled "The O'Donoghue of the Glens," Co. Kerry, was M.P. for Tipperary, 1857 to 1865; and for Tralee, 1865 to 1885. He died in 1889.

2666. **Water Colour Drawing,** by "SPY," original drawing for the Cartoon in "Vanity Fair."

### JOHN **O'DONOVAN.**

Was born at Atabeemore, Co. Kilkenny, in 1806. At the age of nine he commenced the study of Irish and Latin, and in 1826 obtained work in the Irish Record Office. Three years later, in 1829, he was appointed to a post in the Ordnance Survey, and his letters on antiquarian remains and the names of places, now preserved in the Royal Irish Academy, are a monument to his labours. Between 1848 and 1851 he translated and edited the "Annals of the Four Masters." He died on 9th December, 1851.

585. **Oil Picture,** by CHARLES GREY, R.H.A.

### JOHN **OGILBY,**

Born in Scotland in 1600. In early life he was a teacher of dancing, and in 1633 was employed in the household of the Earl of Strafford, whom he accompanied to Ireland. He was appointed Deputy-Master of the Revels, and built a small theatre in Werburgh-street, but at the outbreak of the civil war he returned to London. In 1662 he again went to Ireland, and was appointed Master of the Revels, and built a theatre in Smock Alley. Later he returned to London, and set up a large printing establishment, where he published many works. He made numerous translations of the classics, and wrote works on geography. As a poet he was ridiculed by Dryden and Pope. He died 4th September, 1676.

**Engraving,** by P. LOMBART, after SIR PETER LELY. Presented by T. H. Longfield, F.S.A., in 1903.

### MAJOR PURCELL **O'GORMAN.**

Second son of Nicholas Purcell O'Gorman, Q.C.; born in 1820; Major in the 90th Foot, and M.P. for the City of Waterford. Died 1880.

2667. **Water Colour Drawing,** by "APE." Original drawing for the Cartoon in "Vanity Fair." Purchased in 1912.

### **O'GORMAN MAHON**—See **MAHON.**

### THOMAS (O'HAGAN), 1ST LORD **O'HAGAN,**

Lord Chancellor of Ireland. Son of Edward O'Hagan, a trader, of Belfast; born 29th May, 1812. He was called to the Irish Bar in 1836, but for some years he resided at Newry as editor of the *Newry Examiner*. In 1842 his defence of Gavan Duffy acquired for him a reputation which led to a large practice at the Bar; he was made Q.C. in 1849, Solicitor-General in 1860, and was Attorney-General from 1861 to 1865, when he was elevated to the Bench as Justice of the Common Pleas. From 1868 to 1874 he was Lord Chancellor, the first Catholic who had held that office since the reign of James II. He was again appointed in 1880, but resigned in November, 1881. He was created Baron O'Hagan in 1870, and K.P. 1882. Died 1st February, 1885.

2250. **Chalk Sketch,** by GEORGE RICHMOND, R.A., done in 1879.

On paper: 21 in. H., 15½ in. W.

Head only. Presented by Lady O'Hagan in 1888.

### THE REV. ARTHUR **O'LEARY,**

Born in 1729 near Dunmanway, Co. Cork. He became a Capuchin at St. Malo, France, where, up to 1762, he acted as chaplain to the English prisoners of war confined there. He returned to Ireland in 1771, and soon brought himself into notice by his many brilliant pamphlets, essays, and letters on political and controversial subjects, and in vindication of the loyalty and faith of the Catholics. In recognition of the loyal tone of his writings, and to restrain him from using his pen in opposition to the Union, he was given a pension by Government, and later he appears to have been paid to give information as to the contemplated rebellion. He left Ireland in 1789, was chaplain to the Spanish Embassy in London, and afterwards ministered at St. Patrick's, Soho. He

died 7th January, 1802. O'Keefe in his *Recollections* thus graphically describes him :—" He has a fine, smooth brogue ; his learning was extensive, and his wit brilliant. He was tall and thin, with a long, pale and pleasant visage, smiling and expressive. His dress was an entire suit of brown, of the old shape ; a narrow stock, tight about his neck ; and an amply powdered wig."

**Mezzotint,** by GEORGE KEATING, after a drawing by J. MURPHY. (C. S., 8.)

### JOHN **O'LEARY,**

Born in Tipperary in 1830. While studying in Dublin, in 1848, he became identified with revolutionary politics ; and becoming acquainted with James Stephens he gave his adhesion to the Fenian Movement, and became editor of the " Irish People," the official organ of the I. R. B. The paper was seized by the Government in September, 1863, and O'Leary was tried for treason-felony ; and on the 6th February, 1864, he was sentenced to twenty years' penal servitude. He was released in 1870, and returned to Ireland in 1885. In 1896 he published his " Recollections of Fenians and Fenianism." He died in Dublin on 16th March, 1907.

595. **Oil Picture,** by J. B. YEATS, R.H.A. Presented by the National Literary Society.

### ELIZA **O'NEILL,**—AFTERWARDS LADY BECHER.

Actress. Born in Drogheda in 1791. She appeared, with great success, on the Dublin stage and, in 1814, at Covent Garden, London. After a brief, but brilliant career, she left the stage in 1819, and married W. Wrixon Becher, of Ballygiblin, Co. Cork, who was made a baronet in 1831. She died 20th October, 1872.

604. **Oil Picture,** by T. C. THOMPSON, R.H.A.

23¼ in. H., 19½ in. W.

2206. **Water Colour Miniature,** by SIR WILLIAM J. NEWTON, done in 1826. Purchased in 1890.

**Mezzotint,** by WILLIAM SAY, after a picture by J. MASQUERIER, painted in 1815, and now in the National Portrait Gallery, London.

**Mezzotint,** by H. MEYER, after A. W. DAVIS.

### HENRY **O'NEILL,**

Artist and Antiquarian. Born at Clonmel in 1798. He studied in the Royal Dublin Society's School, and practised as an artist in Dublin, exhibiting in the Royal Hibernian Academy, of which he became an Associate in 1837. He was an ardent student of Irish antiquities, and published in 1857 *Illustrations of the most interesting of the Sculptured Crosses of Ancient Ireland,* a folio volume with 36 tinted lithographs. In 1863 he brought out the *Fine Arts and Civilization of Ancient Ireland,* also illustrated by himself ; and in 1877 a small incompleted work on the Round Towers. He died at 109, Lower Gardiner-street, Dublin, on 21st December, 1880, and was buried at Glasnevin.

2222. **Coloured Chalks,**—head only,—by HIMSELF. Presented by W. Booth Pearsall, F.R.C.S.I., in 1884.

### JOHN (O'NEILL), 1ST VISCOUNT **O'NEILL,**

Born in 1740. He sat in the Irish Parliament for Randalstown, and took an active part in political matters, acting with the national party, and was a warm supporter of Catholic emancipation. He was raised to the Irish Peerage in 1793 as Baron O'Neill, and was made Viscount in 1795. At the outbreak of the rebellion he was Governor of Antrim, and in an attack on that town by the rebels was mortally wounded, and died 18th June, 1798. Sir Jonah Barrington speaks of him as " high-minded, well educated, his abilities moderate, but his understanding sound ; incapable of deception ; one of the most perfect models of an aristocratic patriot."

**Mezzotint,** by S. W. Reynolds, from a drawing by J. D. Herbert, after the picture by Matthew William Peters, R.A., painted in 1778, and now at Shane's Castle.

### Honourable Mrs. **O'NEILL,**

Henrietta Boyle, only child of Charles, Lord Dungarvan, eldest son of John, 5th Earl of Cork and Orrery. She married in 1777, John O'Neill, Esq., of Shane's Castle, Co. Antrim, afterwards Lord O'Neill (see above). She was a writer of graceful poetry, and an excellent amateur actress. Died in Portugal, 2nd October, 1793, aged 37. In the *Dublin Magazine*, 1793, are verses on her death by Thomas Dermody; and an obituary notice which speaks of her as "a lady whose elegance of mind could only be surpassed by the charms of her person; uniting with the polish of courts the brilliancy of genius, she shone pre-eminent in the fashionable world. Nor did Melpomene number among her votaries one of superior talents. If Mrs. Siddons ever had a rival, it was her friend and first patroness Mrs. O'Neill."

**Mezzotint,** by John Raphael Smith, from a picture by Matthew William Peters, R.A. (C. S., 123, ii.)

Formerly in Strawberry Hill Collection. From Chaloner Smith Collection.

### John (Foster) Lord **ORIEL.**

The Right Hon. John Foster, last Speaker of the Irish House of Commons. Son of Anthony Foster, Chief Baron of the Exchequer in Ireland; born 28th September, 1740. He was called to the Irish Bar in 1766, and entered Parliament as member for Dunleer in 1768. He was Chancellor of the Exchequer in 1785, and was chosen Speaker of the House of Commons in 1786. After the Union he was twice Chancellor of the Exchequer, and in 1821 was created Baron Oriel of Ferrard. He died 23rd August, 1828.

**Mezzotint,** by C. H. Hodges, after C. G. Stuart (C. S., 15, i.)

**Stipple Engraving,** by T. Maguire.

### James (Butler), 1st Duke of **ORMONDE**, K.G.,

Born in London on 19th October, 1610; succeeded his grandfather in the earldom of Ormonde in 1632. In the Rebellion of 1641, and the troubled times which followed, he upheld the royal interest in Ireland, and was made Lord Lieutenant in 1643. After the failure of the cause of King Charles II. in Ireland, and the subjugation of the country by Cromwell, he retired to France, where he remained until the Restoration. Charles II. made him a Duke and Lord Lieutenant of Ireland, a post which he held until 1669, when he was dismissed through the influence of the Duke of Buckingham, but was reinstated in 1677. He died on 21st July, 1688.

136. **Oil Picture,** by Sir Peter Lely.

7 ft. 6¼ in. H., 4 ft. 4 in. W.

Full length, in robes of the Garter. He holds in his right hand the wand of Lord Steward.

Probably a studio replica painted for presentation to some ancestor of Lord Carlisle. Presented by George William Frederick, Earl of Carlisle, K.G., in 1864.

146. **Pastel,** by Sir Peter Lely.

11¼ in. H., 8¼ in. W. On paper.

Bust, in armour, with the George hanging from his neck. Purchased in Dublin in 1873.

**Mezzotint,** by R. Williams, after William Wissing. (C. S., 42, ii.) From Chaloner Smith Collection.

JAMES (BUTLER), 2ND DUKE OF **ORMONDE,** K.G.

He was grandson of the foregoing; son of Thomas, Earl of Ossory (q. v.), and was born in Dublin Castle on 29th April, 1665. He succeeded as 2nd Duke in 1688. He was Colonel of King James the Second's regiment of Irish Guards in 1686, but took the side of William of Orange at the Revolution, and fought at the battle of the Boyne. He afterwards served in the Netherlands, and was present at the battles of Steinkirk and Landen, and at the latter was wounded and taken prisoner. In 1702 he commanded the land forces in the unfortunate expedition to Cadiz, and in the following year was made Lord Lieutenant of Ireland. He succeeded Marlborough in 1712 in the command of the Army in Flanders, and again held the Lord Lieutenancy of Ireland, from 1710 to 1713. On the accession of George I. Ormonde fell into disgrace, was impeached for High Treason in 1715, and deprived of his honours and estates. He retired to France, and attached himself to the cause of the exiled Stuarts. He died at Avignon on 16th November, 1745.

485. **Oil Picture,** by SIR GODFREY KNELLER.

4 ft. 1 in. H., 3 ft. 4 in. W.

Three-quarter length, standing, in armour; full wig, and Ribbon of the Garter He holds a baton in his right hand. Signed and dated 1713. Purchased in 1899.

**Mezzotint,** by JOHN SMITH, after SIR GODFREY KNELLER. (C. S., 194.)

MARY, DUCHESS OF **ORMONDE.**

Lady Mary Somerset, daughter of Henry, Marquis of Worcester, who was created Duke of Beaufort in 1682. She married, in 1685, James, 2nd Duke of Ormonde, and died in 1733, aged 68.

**Mezzotint,** by JOHN SMITH, after SIR GODFREY KNELLER. (C. S., 195, ii.) From Chaloner Smith Collection.

**Mezzotint,** by JOHN SMITH, after SIR GODFREY KNELLER. Represented with her son, the Earl of Ossory, who died young. (C. S., 196, i.) From Chaloner Smith Collection.

JOHN (BOYLE), EARL OF **ORRERY**—See **CORK.**

WALTER FREDERIC **OSBORNE,** R.H.A.,

Artist. Born at No. 5 Castlewood Avenue, Rathmines, Dublin, in 1859; the son of William Osborne, R.H.A. His first training in art was obtained in the school of the Royal Hibernian Academy; he afterwards won the Taylor Scholarship of the Royal Dublin Society, and studied in the Antwerp Art School, under the mastership of Verlat, for two years, a period which had a decisive influence over his art. On his return home he set himself to paint the life of the English and Irish fields and streets, in a method which has seldom been surpassed for delicacy and modest truth. He spent his summers in the quietly-picturesque parts of England—in Berkshire, Warwickshire, Norfolk, Sussex, and many other districts; and the resulting pictures and drawings were widely popular, especially among his brother artists. During the last ten years of his life he was much sought after as a portrait painter, a form of art for which he showed remarkable gifts. Between 1893 and his death he painted some eighty portraits; among his sitters were Lord Houghton (now Lord Crewe), Lord Ashbourne, Sir Thomas Moffet, Serjeant Jellett, and many ladies. At his death he was engaged on a full-length of the Duke of Abercorn, K.G., for the Masonic Hall in Dublin. In 1900 he was offered knighthood by the Lord Lieutenant, Lord Cadogan, in recognition of his services to art and his distinction as a painter. He died on 24th April, 1903.

555. **Oil Picture,** by HIMSELF.
Head only; full face. Presented by his mother, Mrs. Wm. Osborne, in 1903.

2690. **Pencil Sketch,** drawn by NATHANIEL HILL, R.H.A., his fellow pupil at Antwerp.

THOMAS (BUTLER), EARL OF **OSSORY.**

"The gallant Ossory." Son of James, 1st Duke of Ormonde; born at Kilkenny Castle 8th July, 1634. He was Lieut.-General of Horse in Ireland in 1661, Deputy Governor for his father in 1668-9, and was made K.G. in 1672. He distinguished himself in several naval actions with the Dutch, and, in 1678. was General of the English forces in the service of the Prince of Orange in Holland, He died of fever, 30th July, 1680. Of him Evelyn thus writes in his Diary :— "No one more brave, more modest; none more humble, sober, and every way virtuous . . . . He deserved all that a sincere friend, a brave soldier, a virtuous courtier, a loyal subject, an honest man, a bountiful master and good Christian could deserve of his Prince and country."

**Engraving,** by P. VANDERBANC, after SIR PETER LELY.

Half-length, in oval wreath; in armour, with badge of the Garter. Underneath, arms within a garter, with supporters, motto, and coronet. Inscribed *P. Lely Pinxit,—P. Vanderbanc Sculp. Thomas Lord Butler, Earle of Ossory, Generall of his Ma^ts^ subjects of Greate Britaine in y^e^ service of his Highness the Prince of Orange & the States of the United Provinces, Lieu^t^ Generall of his Ma^ts^ forces in the Kingdom of Ireland, Lord chamberlaine to y^e^ Queen, One of the Lords of his Ma^ts^ most Hon^blt^ Privy Councell in y^e^ Kingdomes of England & Ireland, One of the Lords of his Ma^ts^ Bedchamber, and Knight of the most Noble Order of the Garter.*

AMELIA, COUNTESS OF **OSSORY,**

Daughter of Henry de Beverwaert, or Nassau, Lord of Auverquerque, and grand-daughter of Maurice, Prince of Orange; married the Earl of Ossory, above, in 1659. Died 1685, and was buried in Christ Church, Dublin.

**Mezzotint,** by ISAAC BECKETT, after W. WISSING. (C. S., 83). On blue paper. From Chaloner Smith Collection.

DONALL **O'SULLIVAN** BEARE,

Chief of his sept in the district of Beare, Co. Cork; born in 1560. He was engaged in the revolt in the south of Ireland, and in 1601 received a Spanish garrison into his castle of Dunboy. On the capture of the castle by Sir George Carew, O'Sullivan made his way to Ulster, and afterwards went to Spain, where he was given a pension by Phillip III. He was assassinated by John Bathe, an Irish refugee, at Madrid, on 16th July, 1618.

2331. **Water Colour**, after a picture in the Irish College, Salamanca, painted in 1613.

A small full-length figure, in trunk hose, armour, and large ruff. He wears the badge of the order of St. James of Compostella, of which he was made a Knight by Phillip III. In upper portion of picture is the inscription :—*Osullevanus Bearrus Bearræ et Beantriæ Comes ætatis suæ LIII Christi vero Domini MDCXIII Anno,* and a shield of arms. Presented by the Rev. C. P. Meehan in 1884.

### Sir Fielding **OULD,**

Physician. Born in Galway in 1710; studied in Paris, and commenced practice as a lady's doctor in Golden Lane, Dublin, about 1736. He acquired a very large practice, and was knighted in 1759. He died in South Frederick-street, 29th November, 1789, and was buried in St. Anne's churchyard.

2154. **Chalk Drawing,** by Thomas Hickey.

Bust portrait, signed, and dated 1759.

1 ft. 6 in. h., 1 ft. 2 in. w.

Presented by Lieut.-Colonel R. F. Morrison in 1888.

### **PAMELA**—See **FITZGERALD.**

### Charles Stewart **PARNELL,**

Born at Avondale, co. Wicklow, in 1846. Educated at Cambridge. As a follower of Isaac Butt, the leader of the Irish Parliamentary party, he was elected M.P. for Meath in 1875, and soon brought himself into prominence by his obstructive tactics in the House of Commons. He obtained the support and alliance of the more extreme sections of Irish politicians, and was elected chairman of the Home Rule Party in 1880. He rapidly acquired complete sway over his parliamentary supporters, whom he kept together with an iron hand, and he wielded enormous influence in Ireland. For ten years he fought the cause of Home Rule, and brought that question, at first regarded as a wild dream, into the region of practical politics, to be treated seriously by both political parties, and taken up by Mr. Gladstone, the Liberal leader. After the first defeat of the Home Rule Bill, his influence began to wane, and the events of 1890, when he appeared as co-respondent in a divorce case, brought about his political downfall. He was abandoned by the majority of his party and by the Bishops and Clergy, and, although supported by a considerable minority of his followers, he failed to re-establish his position. He died at Brighton in 1891, and was buried in Glasnevin Cemetery.

481. **Oil Picture,** by Sydney P. Hall.

3 ft. 8 in. h., 2 ft. 10 in. w.

Three-quarter length, standing, facing towards the left; his arms folded. He holds a paper tightly grasped in his left hand.

The artist says, "Mr. Parnell never consciously sat to me; but I sketched him for many hours in all sorts of poses during the Parnell Commission, which I attended for the *Graphic*, almost every sitting of it. I meant the pose to suggest Parnell's defiant attitude in the House of Commons, where I had also watched and sketched him."

Painted in 1892, and exhibited in the New Gallery. Presented by Sir John T. Brunner, M.P., in 1898.

2586. **Chalk Sketch,** done from life, by J. D. Reigh, in 1891.

Purchased from the artist in 1906.

### Thomas **PARNELL,**

Poet. Born in Dublin in 1679, the son of an Englishman from Cheshire, who settled in Ireland at the Restoration. He was educated at Trinity College, took orders, and in 1706 was Archdeacon of Clogher, and afterwards Vicar of Finglas. He was the friend of Pope, Swift, Gay, and other literary men of the day. He wrote the *Hermit* and other poems, and assisted Pope in his translation of the *Iliad*. He died at Chester, on his way from London to Dublin, in October, 1718, and was buried there. His brother, John Parnell, a Judge of the King's Bench in Ireland, was ancestor of the late Charles Stewart Parnell.

**Mezzotint,** Engraver unknown. "*From an original painting in the possession of Sir John Parnell.*" Published in 1771.

### Edward **PARRY,**

P. Bishop of Killaloe. Educated at Trinity College, Dublin; made Bishop of Killaloe in 1647. Died in Dublin, of the plague, in 1650.

### Sir William **PARSONS,**

Born about 1570 in England. He went to Ireland, finding employment with his uncle, Sir Geoffrey Fenton, Surveyor-General, and succeeded him in 1602. He took an active part in promoting the plantation system and himself acquired large tracts of land. He was created a baronet in 1620, was member for Co. Wicklow in 1639, and a Lord Justice from 1640 to 1643. He died in 1650.

**Mezzotint,** by Paul. (C. S., 4.) From Chaloner Smith Collection.

### Thomas **PERCY,**

P. Bishop of Dromore. Born at Bridgnorth, Shropshire, 13th April, 1729, educated at Oxford. In 1753 he became Vicar of Easton Maudit, Northamptonshire, where he remained for twenty-nine years, and where most of his works were produced. He was made Dean of Carlisle in 1778, and in 1782 Bishop of Dromore. He died 30th September, 1811. Bishop Percy was the author of many works, chiefly on antiquarian subjects, and is best known by his *Reliques of Antient English Poetry*, published in 1765. The foundation of this work was an old folio MS. of ballads which had accidentally fallen into his hands. Its existence having been denied and the Bishop denounced as a forger by Riston, the antiquary, Percy, exhibited it in Pall Mall, and had his Portrait painted by Reynolds, holding it in his hands.

**Mezzotint,** by William Dickinson, after the picture by Sir Joshua Reynolds, referred to above. (C. S. 60, i.) From Chaloner Smith Collection.

### Edward Sexton (Pery), Viscount **PERY,**

Speaker of the Irish House of Commons. Born in 1719; entered Parliament in 1751, and was Speaker from 1771 to 1785. On his resignation he was created Viscount Pery. Died in 1806.

**Mezzotint,** by William Say, after Gabriel (*sic*) Stuart. Purchased from Chaloner Smith Collection in 1896.

### Mathew **PETERS,**

Born at Belfast in 1711. He was in business in Dublin as a landscape gardener, and is said to have been connected with the Irish Government's schemes for the improvement of the navigation of the rivers and lakes in Ireland. He was author of treatises on agriculture, &c. He was father of the Rev. M. W. Peters, a painter and member of the R.A., and ancestor of the present family of Turton of Upsall, Yorks.

**Mezzotint,** by John Murphy, after M. W. Peters, R.A. (C. S. 11, i.) From Chaloner Smith Collection.

### James **PETRIE,**

Miniature painter. He had a good practice as a miniature painter, and many of his miniatures and drawings were engraved in contemporary Dublin Magazines. He died in 1819.

198. **Oil Miniature,** by Himself.

Oval, 4¾ in. h., 3¾ in. w. Panel.

Bust; dressed in brown coat, with a battered-looking hat on the back of his head. Purchased in Dublin in 1875.

### George **PETRIE**, P.R.H.A.,

Antiquarian and artist. Son of the above; born in Dublin in 1790. He studied in the Art School of the Royal Dublin Society, became a member of the Royal Hibernian Academy in 1828, and was afterwards its President. Petrie devoted himself from an early age to antiquarian pursuits, and laboured for many years in the field of Irish Archæology, Art, and Music. He was awarded the gold medal of the Royal Irish Academy for his essays on the *Origin and Uses of the Round Towers of Ireland*, part of his work on *The Ecclesiastical Architecture of Ireland*. The *Dublin Penny Journal* contains many contributions from him on antiquities and archæology, and he furnished the drawings for Cromwell's *Excursions*, Brewer's *Beauties*, and other works relating to Ireland. He died on 17th January, 1866.

408. **Oil Miniature**, by Bernard Mulrenin, R.H.A.

Oval; 10 in. H., 8½ in. W. On Millboard.

Bust portrait, as an old man, with white hair and fringe of beard under his chin. Presented by W. F. Littledale, Esq., in 1884.

2231. **Water Colour Miniature**, by James Petrie.

Bust portrait, as a young man. Purchased from Miss Julia Petrie in 1895.

**Cast**, from a death mask. Purchased from Dr. J. Kenny's Collection in 1900.

### Sir William **PETTY**,

Born at Romsey, in Hampshire, on 26th May, 1623. He was a man of singular versatility and talent; he taught anatomy and chemistry at Oxford and music at Gresham College, London; was physician to the army in Ireland in 1652, secretary to Henry Cromwell when Lord Lieutenant, and surveyor-general in the reign of Charles II. He also wrote important works on Political Economy. Under him was made the survey of Ireland known as the "Down Survey." He died in London on 16th December, 1687.

**Mezzotint**, by John Smith, after John Closterman. (C. S., 201, ii.)

**Engraving**, by Edwin Sandys. This portrait, which was engraved in Dublin, forms the frontispiece to *Hiberniæ Delineatio*, 1685.

### Sir Constantine **PHIPPS**,

Lord Chancellor. Third son of Francis Phipps, of Reading, Berks; born in 1656. He was a distinguished lawyer, and in 1710 was appointed Lord Chancellor of Ireland. Owing to his unpopularity he resigned, or was removed from, office in 1714, after the death of Queen Anne. Died 9th October, 1723.

**Mezzotint**, by John Simon. (C. S., 122.)

### Letitia **PILKINGTON**,

Born in Dublin in 1712; the daughter of Dr. Van Lewen. She married in 1729 the Rev. Matthew Pilkington, from whom she was afterwards separated. She became acquainted with Swift, with whom for a time she was a favourite. She went to London where, befriended by Cibber, she wrote plays, and also started a small book and print shop in St. James'-street. Her life was irregular. Returning to Dublin, she died there on 29th August, 1750. Her *Memoirs*, written by herself and published in Dublin in 1748, are chiefly valuable for the materials they contain relating to the later years of Swift.

**Mezzotint**, by Richard Purcell, after Nathaniel Hone, R.A., (C. S., 61.) Frontispiece to *The Real Story of John Carteret Pilkington*, by Himself, quarto edition, 1760. Presented by Sir Walter Armstrong in 1892.

## William **PITT,**

The second son of the great Earl of Chatham, was born on 28th May, 1759. He was educated at Cambridge; was called to the Bar, and in 1781 entered the House of Commons as Member for Appleby. His talents both as an orator and a statesman brought him at once to the front, and at the age of 23 he was appointed Chancellor of the Exchequer in Lord Shelbourne's Ministry. On 19th December, 1783, he became Prime Minister, and continued in office until 14th March, 1801. In his Irish policy Pitt will be remembered by his measure of a legislative Union, which he successfully carried, and which was to have been followed by Catholic Emancipation. The obstinacy of the King upon this latter point brought about Pitt's resignation in 1801. He again became Prime Minister on 14th May, 1804, and remained in office until his death on 23rd January, 1806.

**Mezzotint,** by John Jones, after a picture by George Romney, painted in 1783. (C. S., 63, i.) Romney's picture is at Bayham Abbey, and is a bust only. Jones, in this engraving, extended the figure to half-length, and added the Chancellor of the Exchequer's robe. From Chaloner Smith Collection.

## Oliver **PLUNKETT,**

R.C. Archbishop of Armagh. Born at Loughcrew, Co. Meath, in 1629. He studied at Rome, and was Professor of Theology at the College of the Propaganda from 1657 to 1669, when he was made Archbishop of Armagh. He came to Ireland in 1670, and during his episcopate was unwearied in his labours throughout the country for the religious welfare of the people. In 1679 he was arrested on a charge of compassing the invasion of Ireland by a French army, was sent to London, tried, and hanged at Tyburn, 1st July, 1681. No conclusive evidence was adduced to prove his guilt, and subsequent events established his innocence of the charges brought against him. His head is preserved in St. Catherine's Church, Drogheda.

963. **Oil Picture,** by G. Morphey.

1 ft. 8½ in. H., 1 ft. 5½ in. W.

Three-quarter length, seated; he wears a red, gold-embroidered cope and holds a crucifix in his left hand. On a table before him are a mitre and a book.

Purchased by the Trustees of the National Portrait Gallery, London, in 1868, and transferred by them to the National Gallery, Ireland, in 1897.

**Mezzotint,** by J. Vander Vaart, after a picture by G. Morphey. (C. S., 7.) From Chaloner Smith Collection.

## William Conyngham (Plunket), 1st Lord **PLUNKET,**

Lord Chancellor of Ireland. Born in Enniskillen on 1st July, 1764, the son of a Presbyterian Minister. He was educated at Trinity College, was called to the Bar in 1786, and soon acquired a large practice in his profession. In 1798 he, with Curran, defended John and Henry Sheares. He entered the Irish Parliament the same year, and was one of the most strenuous opponents of the Union. At the trial of Emmet in 1803 he was counsel for the Crown, and shortly afterwards was made Solicitor-General. As member for Dublin in the British Parliament he worked with Grattan for the advancement of the claims of the Irish Catholics, his eloquence and debating power obtaining for him a leading position in the House. In 1827 he was made Chief Justice of the Common Pleas, and created Baron Plunket, and in 1830 he became Lord Chancellor of Ireland. Retiring in 1841, he withdrew from public life, and died on 4th January, 1854.

**Mixed Engraving,** by D. Lucas, after Richard Rothwell, R.H.A.

**Plaster Bust,** by CHRISTOPHER MOORE, R.H.A.

2 ft. 3½ in. H.

Purchased in 1903.

THE RIGHT HON. GEORGE **PONSONBY,**

Lord Chancellor of Ireland. Third son of the Right Hon. John Ponsonby, Speaker of the Irish House of Commons (q. v.). Born 4th March, 1755. Called to the Irish Bar, 1780. Entered Parliament, joining the popular party, and supported the Catholic Relief Bill in 1793, and took a leading part in opposition to the Union. In 1806 he was appointed Lord Chancellor. He died in London, 8th July, 1817.

**Stipple Engraving,** by J. GODBY, after A. HOPE. From Caddell's *Contemporary Portraits.*

THE RIGHT HON. JOHN **PONSONBY,**

Speaker of the Irish House of Commons. Second son of the 1st Earl of Bessborough; born 29th March, 1713. He entered Parliament as Member for Newtown, Co. Down, in 1739, and was appointed First Commissioner of Revenue in 1744. In 1756 he was elected Speaker of the House of Commons in succession to Henry Boyle, and held that position until 1771, when he resigned. He died 16th August, 1787. He was father of the first Baron Ponsonby and of George Ponsonby, Lord Chancellor of Ireland, 1806 (q.v.)

399. **Oil Picture,** Painter unknown.

4 ft. 11 in. H., 3 ft. 11 in. W.

Three-quarter length, standing; in Speaker's robes. Purchased at the sale of Lord Ely's Collection in 1891.

**Mezzotint,** by J. GAINER, "*under the inspection of J. Dixon,*" after GEORGE GAVEN. (C. S., 1, ii.) From Chaloner Smith Collection.

SIR WILLIAM **PONSONBY,**

General. Son of William, 1st Baron Ponsonby, and grandson of John Ponsonby, Speaker of the Irish House of Commons. Born in 1772. Entered the army in 1803, and served in Spain 1811-14. He commanded a Brigade at the battle of Vittoria, and was made K.C.B. in 1815. At Waterloo he led the famous charge of the Union Brigade, and was killed by French Lancers.

**Stipple Engraving,** by G. MAILE.

JOHN **PORTER,**

P. Bishop of Clogher. Born in England. Was Professor of Hebrew at Cambridge, and came to Ireland as chaplain to Earl Camden, Lord Lieutenant. He was made Bishop of Killala in 1795, and of Clogher in 1798. Died at Clogher, 1819.

**Mezzotint,** by C. TURNER, after SIR T. LAWRENCE.

WILLIAM HENRY (CAVENDISH-BENTINCK), 3RD DUKE OF **PORTLAND,** K.G.,

Lord Lieutenant of Ireland. Born 14th April, 1738. He was Lord Lieutenant from April to September, 1782, and was afterwards Prime Minister of England, in 1783, and again in 1807. He died 30th October, 1809.

**Mezzotint,** by JOHN MURPHY, after a picture by SIR JOSHUA REYNOLDS, now at Welbeck. (C. S., 13, i.)

TYRONE **POWER,**

Actor. Born in 1797, near Kilmacthomas, co. Waterford. He joined a company of strolling players in his 14th year, and afterwards obtained small engagements in London theatres, but it was not until 1826 that he achieved any

success. In that year he succeeded Charles Connor as leading Irish comedian at Drury Lane, and from that time, confining himself to the delineation of Irish character, his success was assured. He was drowned in the *President* on his voyage from New York in 1841.

**Mezzotint,** by C. Turner, after J. Simpson.

Mervyn (Wingfield), 7th Viscount **POWERSCOURT,** K.P.,

Born in 1836, and succeeded his father as seventh Viscount in 1844. He was President of the Royal Dublin Society, and for many years a Governor and Guardian of the National Gallery of Ireland, an institution which owes much to his long and practical interest in its welfare. He died 5th June, 1904.

561. **Oil Picture,** by Sarah Purser, H.R.H.A.

2 ft. 7½ in. H., 2 ft. 1½ in. W.

Three-quarter length, seated; in evening dress, with ribbon and star of the Order of St. Patrick. This picture was presented to the Gallery by Lord Powerscourt shortly before his death.

William **PRESTON,**

P. Bishop of Kildare and of Ferns. He was Private Secretary to the Duke of Rutland when Lord Lieutenant of Ireland, and was made Bishop of Kildare in 1785, and of Ferns in 1789. He died, after a long illness, in Clare-street, 19th April, 1789. The Duchess of Rutland erected a monument to him in Ferns Cathedral.

**Mezzotint,** by William Dickinson, after G. Stuart. (C. S., 64, i.) From Chaloner Smith Collection.

Thomas **PRIOR,**

Born at Rathdowney, Queen's Co., about 1682; educated at Kilkenny School and at Trinity College, Dublin. In conjunction with Dr. Samuel Madden and others he established in 1731 the Dublin Society for the Promotion of Agriculture, Manufactures, Arts, and Sciences, subsequently known as the Royal Dublin Society. He died 21st October, 1751. There is a monument to him in Christ Church Cathedral.

**Mezzotint,** by Charles Spooner, after a marble bust by J. Van Nost. (C. S., 33.) From Chaloner Smith Collection.

Peter **PURCELL,**

Of Halverstown, Co. Kildare; alderman of Dublin, and coach proprietor; founder of the Royal Agricultural Society of Ireland. He was younger son of John Purcell, of Dublin, and was born 13th April, 1788. He died on 29th May, 1846, in his house in Rutland-square, Dublin.

308. **Oil Picture,** by Stephen Catterson Smith, P.R.H.A.

2 ft. 9½ in. H., 2 ft. 3½ in. W.

Half-length, seated; dressed in black coat and buff waistcoat. Red curtain in background.

Lithographed by J. A. Vintner. Presented by his daughters, the Misses Purcell, in 1884.

James **QUIN,**

Actor. Born in London, 24th February, 1693. His father, James Quin, a member of the English Bar, was son of Mark Quin, of High-street, Dublin, Lord Mayor in 1667. Young Quin commenced his studies for the Bar, but on its being discovered that a former husband of his mother was living at the time of her marriage to his father, he was deprived of his inheritance, and, relinquishing his studies, he took to the stage. His first appearance was at Smock-alley Theatre, Dublin, in 1714, in the character of Abel in Sir Robert Howard's Play of *The Committee.* He attained to, and held until eclipsed by Garrick, the highest position on the English stage. He died at Bath, 21st January, 1766.

565. **Oil Picture,** by Thomas Gainsborough, r.a.

7 ft. 7 in. h., 4 ft. 11 in. w.

Full-length, seated in an arm-chair, holding a volume of Plays in his right hand, his thumb between the leaves; he points to it with his left. Dressed in dark blue, gold-laced coat.

This picture was painted by Gainsborough at Bath. Fulcher, in his "Life of Gainsborough," says:—"Quin, it appears, was with difficulty persuaded by his friends to sit to Gainsborough. 'If you will let me take your likeness,' said the painter, jocosely, 'I shall live for ever.'" The picture belonged to John Wiltshire, the friend of both Quin and Gainsborough, and was exhibited at the Society of Arts in 1763. At the sale of the Wiltshire collection in 1867, it was bought by the Duke of Cleveland, and remained at Battle Abbey until March, 1902, when it was sold at Christie's. Exhibited at Society of Arts, 1763; British Institution, 1814; S. Kensington, 1868.

Purchased in 1905.

295. **Oil Picture,** by Francis Hayman, r.a.

Scene from *Henry IV.*, Part II., Act III.; Quin in the part of Falstaff.

3 ft. 3½ in. h., 4 ft. 1¼ in. w.

Painted in 1754. Formerly in the collection at Denbies, Surrey, for which it was painted, and afterwards in that of Lord Londesborough. Purchased in 1888.

**Mezzotint,** by John Faber, after Thomas Hudson. (C. S., 301.)

**Mezzotint,** by James McArdell. (C. S., 149, i.)

In the character of Falstaff. From Chaloner Smith Collection.

**Etching,** artist unknown.

In the character of Coriolanus.

## Sir Walter **RALEIGH,**

Born at Hayes, in Devonshire, about 1552. He served in France with the Huguenots in 1569, and afterwards in the Netherlands, and in 1579 joined his half-brother, Sir Humphrey Gilbert, in an expedition to America. In June, 1580, he went to Ireland and distinguished himself in the Munster wars, taking a prominent part in the capture of Smerwick, and was one of the temporary commission for the government of Munster. On his return to England in 1581 he appeared at Court and attracted the notice of Queen Elizabeth. He rose rapidly in her favour, and was knighted in 1584 after the expedition to Virginia which he had fitted out at his own expense. In 1586 he was granted large tracts of land in Munster, and for the next few years devoted most of his time to the management and settling of his estates, frequently visiting Ireland. His house, Myrtle Grove, at Youghal, in the garden of which, it is said, he planted the first potatoes in Ireland, still exists, and is occupied by Lady Blake, wife of Sir Henry Blake, G.C.M.G. Raleigh eventually sold most of his Irish estates to Richard Boyle, afterwards Earl of Cork. In 1595 he was engaged in a fruitless expedition to Trinidad and Guiana, and in the following year took part, with Howard and Essex, in the expedition to Cadiz, which resulted in the shattering of the naval strength of Spain. On the death of Elizabeth his fortunes fell. For alleged complicity in plots to place Lady Arabella Stuart on the throne, James I. deprived him of all his offices, and he was tried and condemned to death. His execution was deferred, and the next twelve years he spent in the Tower. Here he wrote his *History of the World* and other works. He was released in 1616 for the purpose of organising an expedition to America in search of gold mines, and sailed the following year. Returning unsuccessful he was sent to death on his old sentence on the 29th October, 1618.

281. **Oil Picture,** Painter unknown.

3 ft. 7 in. H., 2 ft. 9 in. W. On Canvas transferred from Panel.

Three-quarter length, standing, turned slightly to the right and looking to the front; his right hand rests on a staff and his left on the hilt of his sword. He is dressed in pearl-embroidered doublet, with a white transparent scarf tied round his left arm. In the background is a chart, or plan, of Cadiz, and in left upper corner, "$\frac{1598}{\text{Ætat. } 44.}$"

Aubrey, in his *Brief Lives*, gives a description of Raleigh's features which accords singularly well with this portrait. "Raleigh," he says, "had a most remarkable aspect, an exceeding high forehead, long-faced and sour eie-lidded, a kind of pigge-eie."

This picture belonged to Sir John Marsham, Baronet, from whom it passed by marriage to the family of Carmichael, Earls of Hyndford, and was purchased, about 1830, by James Thompson Gibson Craig, of Edinburgh, at whose sale in 1887 it was bought for the Gallery.

Exhibited by Mr. Gibson Craig at Edinburgh in 1856, at the Art Treasures Exhibition at Manchester in 1857, and at South Kensington in 1868. Etched by R. Bell.

### Lady **RALEIGH,**

Elizabeth, daughter of Sir Nicholas Throckmorton; she was maid of honour to Queen Elizabeth, and was secretly married to Sir Walter Raleigh in 1592, both thus incurring the displeasure of the Queen, and suffering a short imprisonment in the Tower. When Raleigh was sent to the Tower in 1603 she shared his imprisonment at her own request.

282. **Oil Picture,** Painter unknown.

3 ft. 8 in. H., 2 ft. 10 in. W. Panel.

Three-quarter length, standing; wearing a low dress with long, peaked and embroidered bodice; strings of pearls and jewelled earrings. From her left hand hangs a small terrestrial globe, and in background is the inscription, *Laisse tomber le monde.* In right upper corner, 1603 *Ætat.* 35.

Exhibited at Manchester in 1857 and at South Kensington in 1868. Purchased with the foregoing from the Gibson Craig Collection in 1887. Etched by R. Bell.

### Margaret, Countess of **RANELAGH,**

Daughter of James (Cecil), 3rd Earl of Salisbury; married, first, John, Lord Stawell, and secondly, in 1696, Richard, Earl of Ranelagh. She was only 19 at her second marriage, "a dazzling and disdainful beauty," while her husband was nearly 60, but still "frisky and juvenile, curly and gay," She died 21st February, 1728, in her 55th year.

**Mezzotint,** by John Smith, after Sir Godfrey Kneller, (C. S., 209, i.) From Chaloner Smith Collection.

### Sir George **RAWDON,** Bart.,

Born in 1604. Was in the service of the first and second Viscounts Conway, and served in the Irish wars from 1641 to 1649. He was member for Belfast in the Irish Parliament in 1639, and for Carlingford in 1660. In 1665 he was created a Baronet and received large grants of lands in reward for his services. He built the town of Moira. He was ancestor of the Earls of Moira and Marquesses of Hastings. He died in 1684.

**Engraving,** by R. White. Presented by Mr. Arthur G. F. Chittenden, in 1898.

### Lord **RAWDON**—See **MOIRA.**

### Sir James **REYNOLDS,**

Chief Justice of the Common Pleas. Son of Robert Reynolds, of Bury St. Edmunds, Suffolk. Born in 1684. He was called to the English Bar in 1710, and on 24th November, 1727, was appointed Chief Justice of the Common Pleas in Ireland. In May, 1740, he was transferred to the Court of Exchequer in England, and was Knighted in 1745. During his tenure of office in Ireland he gained the confidence and esteem of the people by his impartial administration of justice and his upright and independent character. He died 20th May, 1747.

**Mezzotint,** by J. Faber, after I. Parmentier. (C. S., 302.)

### King **RICHARD II.,**

Born in 1366 ; son of Edward, the Black Prince, and grandson of Edward III., whom he succeeded in 1377. In 1394 he came over to Ireland in order to assert his supremacy, but though accompanied by a large army, he made but little progress towards the subjugation of the country beyond the Pale. After a stay of nine months, during which he met most of the Irish chiefs, and attempted with more or less success to come to an agreement with them, he returned to England. In 1399 he again crossed over to Ireland with a large force. His operations were chiefly directed against MacMurrough, but were unsuccessful, and he returned to England in August. Next month he was dethroned, and in the following February was murdered in Pontefract Castle.

**Chromo-Lithograph,** from the Diptych in possession of the Earl of Pembroke, at Wilton House. Published by the Arundel Society.

### John **RICHARDSON,**

P. Bishop of Ardagh. Was Fellow of Trinity College, Dublin, in 1600, consecrated Bishop of Ardagh in 1633. On the outbreak of the Rebellion he fled to England. He died in 1654.

**Engraving.**

### Charles (Lennox), 4th Duke of **RICHMOND,** K.G.,

Lord Lieutenant. Born in 1764. Was Lord Lieutenant of Ireland 1807 to 1813. He was at Brussels in 1815, and the ball which he gave on the eve of Quartre Bras is famous. He was present at Waterloo. In 1818 he was made Governor-General of British North America, and died in Canada the following year.

**Mezzotint,** by A. Meyer, after J. Jackson.

### Giovanni Battista **RINUCCINI,**

Papal Nuncio in Ireland. Born in Rome, 1592. Archbishop of Fermo in 1625, and Papal Nuncio in Ireland in 1645. He remained in Ireland until February, 1649.

2362. **Water Colour,** from a Picture.
Presented by the Rev. C. P. Meehan in 1884.

### Charles **ROBERTSON,**

Miniature Painter. Born in Dublin, of Scotch descent, about 1760. He first exhibited, at the age of nine, in 1769, at the Society of Artists, Dublin, "designs in hair." He worked successfully in Dublin as a miniature painter until about 1806, when he went to London, but soon returned, and continued the practice of his art until his death in 1821. He was Secretary to the Hibernian Society of Artists and its Vice-President in 1814-1821. Robertson's miniatures, especially his female portraits, are amongst the best produced by Irish artists.

2523. **Water Colour,** by HENRY KIRCHOFFER, R.H.A.

18 in. H., 12 in. W.

A small full-length, seated before his painting desk. Lent by his grandson, Mr. E. Stanley Robertson.

### WALTER **ROBERTSON,**

Miniature Painter. Elder brother of Charles Robertson, above. He worked in Dublin in the latter half of the 18th century, exhibiting at the Society of Artists from 1769 to 1777, miniatures and "likenesses and designs in hair." An advertisement from him in the *Hibernian Journal* in 1771 says, that "besides miniature painting he executes designing and lettering in hair." About 1783 he went to London, and in 1793 he emigrated to America where he was known as "Irish Robertson." A portrait of Washington done by him has been engraved. He was afterwards in the East Indies, and died at Futtehpore in 1802.

2524. **Miniature,** by CHARLES ROBERTSON. Lent by Mr. E. Stanley Robertson.

### JAMES **ROBERTSON,**

Actor. Born in Dublin in 1714. He commenced his career as an actor in his native city, in Cibber's Comedy of "Love's Last Shift," at the Smock Alley Theatre in 1750, playing the part of Snap. He was for over 20 years a member of the theatre in York, and there died in 1795. Besides being an excellent comedian, Robertson wrote novels, and took a considerable part in the compilation of the "Universal History." He was grandfather of T. W. Robertson, the dramatist.

2635. **Water Colour Drawing,** by SYLVESTER HARDING.

### ARCHBISHOP **ROBINSON**—See **ROKEBY.**

### BRYAN **ROBINSON,** M.D.,

An eminent Dublin physician; he was son of Christopher Robinson, M.D., and was born in 1680. Was Professor of Physic in Trinity College, Dublin, 1745, and President of the College of Physicians in 1718, 1727, and 1739. He published many mathematical and medical works. Died 1754.

**Etching,** by BENJAMIN WILSON, after a picture by Himself, now in the Provost's House, Dublin. Etched and published in Dublin in 1750.

### RICHARD (ROBINSON), LORD **ROKEBY,**

P. Archbishop of Armagh. Born about 1708; younger son of William Robinson of Rokeby, Yorks. After holding various preferments in England he became Chaplain to the Lord Lieutenant of Ireland in 1751, and in the following year was made Bishop of Killala. He was translated to the Diocese of Ferns and Leighlin in 1759, to Kildare in 1761, and to Armagh in 1765. In 1777, he was created Baron Rokeby. He died 10th October, 1794.

**Mezzotint,** by JOHN RAPHAEL SMITH, after a picture by SIR JOSHUA REYNOLDS, now at Beaulieu, Co. Louth. (C. S., 142, i.)

**Mezzotint,** by RICHARD HOUSTON, after the picture by SIR J. REYNOLDS, now at Christ Church, Oxford. (C. S., 102, state between i. and ii.)

### RICHARD **ROTHWELL,** R.H.A.,

Born at Athlone in 1800. He studied art in Dublin and afterwards in London, and was employed as an assistant by Sir Thomas Lawrence, after whose death he seemed in a fair way to succeed to much of his practice; but after two or three years of success he went abroad for some time, and upon his return was unable to recover his position. He died in Rome in 1868.

265. **Oil Picture,** by Himself.

2 ft. 4½ in. H., 1 ft. 11 in. W.

Half-length, turned to the right, and looking over his left shoulder. Dark, curling, brown hair and brown eyes. He wears a fur-trimmed coat. Purchased from his sister, Mrs. Dickson, in 1887.

SIR WILLIAM **ROWLEY,** K.B.,

Admiral. Born about 1690. Entered the Navy, and became Captain in 1716. He served in the Mediterranean, and was made Rear-Admiral in 1743, and in that capacity commanded the van in the engagement off Toulon in 1744. In the same year he succeeded to the chief command of the Mediterranean Fleet. He was a Lord of the Admiralty in 1751, and was made Admiral of the Fleet in 1762. He died at his seat, Ravenswell, near Bray, 1st January, 1768.

**Mezzotint,** by JOHN BROOKS. (C. S., 29, i.) From Chaloner Smith Collection.

SIR JOSIAS **ROWLEY,** BART.,

Admiral. Born in 1765; a grandson of Admiral Sir William Rowley (q.v.). Entered the Navy, and saw long and varied service, attaining the rank of Rear-Admiral in 1814, and Vice-Admiral in 1825. He was created a baronet in 1813. He died at Mount Campbell, Co. Leitrim, on 10th January, 1842.

2592. **Pen Drawing,** by CHARLES GREY, R.H.A. Original drawing for the etching by J. Kirkwood in "Dublin University Magazine," vol. xvi., 1840. Purchased in 1905.

CHARLES (MANNERS), 4TH DUKE OF **RUTLAND,** K.G.,

Lord Lieutenant of Ireland. He was son of the famous Marquis of Granby, was born 15th March, 1754, and succeeded his grandfather as 4th Duke in 1779. He was appointed Lord Lieutenant of Ireland in October, 1784, and died during his tenure of office, 24th October, 1787. His vice-royalty was distinguished by a display of magnificence and lavish hospitality, which, with his dignified and courteous manners, rendered him popular. Wraxall writes: "Never was a Viceroy more formed to conciliate affection throughout that convivial kingdom; splendid in his establishment, his table presented every delicacy which luxury could accumulate or display. Vessels laden with fruit and other expensive productions of England came over by his direction weekly to Dublin during the whole period of his vice-royalty." The Duke was a man of very considerable abilities. Speaking of him Froude says, "He died too soon to display qualities in a larger sphere which might have given him a place in the history of the Empire." He was a great lover of art, and a friend of Sir Joshua Reynolds.

2669. **Enamel Miniature,** by HORACE HONE. Bequeathed by Miss Eleanor Hone, 1913.

**Mezzotint,** by WILLIAM DICKINSON (or, perhaps, C. H. HODGES), after a picture by SIR JOSHUA REYNOLDS, painted for John Fitz-Gibbon, Attorney-General, afterwards Lord Chancellor and Earl of Clare, now in possession of J. B. Robinson, Esq., of Dudley House, Park Lane, London. (C. S., 72, ii.) From Chaloner Smith Collection.

HENRI MASSUE DE **RUVIGNY.**—SEE **GALWAY.**

THOMAS **RYDER,**

Actor. Born in England in 1735. He first appeared on the Dublin stage in 1757 at the Smock-alley Theatre, then under the management of Sheridan, and sprang into immediate favour. In 1772 he succeeded Mossop in the management of the theatre, and continued with varying success until 1782, when he

resigned. He afterwards played in London, and died at Sandymount, Dublin, 26th November, 1790. Ryder was a versatile and clever actor, seen at his best in low comedy.

**Stipple Engraving,** by JAMES FORD, after SIR M. A. SHEE, P.R.A. Presented by Mr. W. G. Strickland.

RICHARD **ST. GEORGE,**

Of Woodsgift, Co. Kilkenny; Lieutenant-General in 1747. Died in 1755.

**Mezzotint,** by JOHN BROOKS, after FRANCIS BINDON. (C. S., 30.) From Chaloner Smith Collection.

PATRICK **SARSFIELD,** EARL OF LUCAN,

Second son of Patrick Sarsfield, of Lucan, County Dublin. He served as a Lieutenant in a regiment of Guards in England, and fought at Sedgmoor. He was in Ireland with James II. as Brigadier-General, was at the battle of the Boyne, and was second in command at Aughrim. After the surrender of Limerick in 1691, Sarsfield retired to France, and entered the French service, and, from a wound received at the battle of Landen, he died on 29th July, 1693. He was created Earl of Lucan by James II. in 1691.

**Line Engraving,** by ANGELICA BREGEON, wife of J. B. TILLIARD. after a picture or miniature by MARGARET, LADY BINGHAM (q.v.)

In ornamental border, with arms, title, and four lines of verse: underneath, *My lady Bingham Pinxit.—M. A. Bregeon Fe Tilliard, Sculpsit.—After the original picture in the possession of Sir Charles Bingham, Bart., at Castlebar, in the County of Mayo, in the Kingdom of Ireland.*

There is now no portrait of Sarsfield at Castlebar; but there is a miniature of him by Lady Bingham in the possession of the Earl of Lucan, at Laleham House, Middlesex. Presented by Sir John T. Gilbert in 1891.

**Wax Model for a Medal,** by WILLIAM MOSSOP.

From the collection of Dr. Wm. Frazer, Dublin. Purchased in 1903.

FREDERICK ARMAND, DUKE OF **SCHOMBERG,** K.G.,

Born in 1615; he commenced his military career in the Swedish army during the Thirty Years War, and was afterwards in the Dutch service, and in that of France. On the Revocation of the Edict of Nantes he entered the Prussian service, and in 1688 joined William, Prince of Orange, and accompanied him to England. He was in command of the troops in Ireland until William's arrival in June, 1690, and at the battle of the Boyne commanded the horse on the right and was one of the first to fall. He was buried in St. Patrick's Cathedral, Dublin. "He was," says Story (*Wars of Ireland,* published in 1693), "of middling stature, well proportioned, fair complexioned, a very sound, hardy man of his age, and sate a horse the best of any man."

**Mezzotint,** by JOHN SMITH, after SIR GODFREY KNELLER. (C. S., 227, ii.). Presented by Mrs. Noseda in 1882.

**Engraving,** by J. VANDERBANC, after SIR GODFREY KNELLER. Presented by the Earl of Wicklow in 1884.

**Mezzotint.**—(with King William III.), by MICHAEL FORD,—the heads after KNELLER. (C. S., 22.) From Chaloner Smith Collection.

**Mezzotint,** by J. GOLE. From Chaloner Smith Collection.

**Mezzotint,** by FAITHORNE, after P. MIGNARD. (C. S., 34.) From Chaloner Smith Collection.

MEINHARDT **SCHOMBERG,** DUKE OF LEINSTER,

Second son of foregoing. Fought as a General of Horse at the Boyne and Limerick. Was created Baron Tara, Earl of Bangor, and Duke of Leinster in 1691, and succeeded as Duke of Schomberg on the death of his brother in 1693. He commanded the English Forces in the war of the Spanish succession, 1703-4. He died 16th July, 1719.

**Mezzotint,** by JOHN SMITH, after SIR GODFREY KNELLER. (C. S., 156, ii.) From Chaloner Smith Collection.

HENRY (BOYLE), 1ST EARL OF **SHANNON,**

Speaker of the Irish House of Commons. Born 1682, at Castlemartyr, Co. Cork, the second son of Colonel the Hon. Henry Boyle, and grandson of Roger, 1st Earl of Orrery. He was Member in the Irish Parliament for Midleton, Kilmallock, and Cork, and was long a leader of the Whig party. He was a Privy Councillor, a Commissioner of Revenue, and, in 1733, Chancellor of the Exchequer. In the same year he was chosen Speaker of the House of Commons, and filled that position until 1756, when he resigned, and was created Earl of Shannon. He died in his house in Henrietta Street, 28th December, 1764.

394. **Oil Picture,** painter unknown.

4 ft. 1½ in. H., 3 ft. 3½ in. W.

Nearly full-length, seated ; in Speaker's robes and holding a roll of paper in his right hand. The mace lies on a table beside him. Presented by Mr. Robert Warren, in 1875.

**Mezzotint,** by JOHN BROOKS. (C. S., 7, i.)

WILLIAM **SHARMAN-CRAWFORD,**

Born 3rd September, 1780, at Moira Castle, Co. Down. He represented Dundalk from 1834 to 1837, and supported O'Connell both in and out of Parliament in the cause of Catholic Emancipation, devoting himself also to the question of tenant right and the settlement of the land question. He died 16th October, 1861.

**Mezzotint,** by T. LUPTON, after a picture by J. P. KNIGHT, R.A., now at Crawfordsburn.

ROBERT **SHAW,**

Of Terenure, co. Dublin. Born 12th September, 1749. At the age of 15 he was given a place in the General Post Office, Dublin, by the Earl of Bessborough, and in 1785 was appointed Comptroller by the Duke of Rutland. He was also engaged in business as a merchant in Dublin, and acquired a large fortune. He died while on a visit to Cork, 2nd July, 1796, and was buried in St. Andrew's Churchyard, Dublin. He was father of Sir Robert Shaw, 1st Baronet, M.P. for New Ross and Dublin.

499. **Oil Picture,** after GILBERT STUART ; a copy of the portrait at Bushy Park, Terenure.

2 ft. 5¼ in. H., 2 ft. W.

Half-length, to right ; in brown coat, buff waistcoat, and powdered wig. Purchased in 1901.

**Mezzotint,** by WILLIAM WARD, after GILBERT STUART. (C. S., 72, i.) (Wrongly identified by Chaloner Smith as Sir Robert, 1st Baronet.)

HENRY **SHEARES,**

United Irishman. Eldest son of Henry Sheares of Cork, banker, and Member for Clonakilty ; born in Cork in 1753. He served three years in the army, and afterwards became a barrister. In 1792 he and his brother John

were in Paris, where they attended many political meetings, and were in full sympathy with the progress of the French Revolution. After witnessing the execution of Louis XVI., they returned to Ireland, and became members of the Society of United Irishmen. In 1798 they were arrested, 21st May, as chief organisers of the intended rebellion, were brought to trial on 12th July, found guilty, and sentenced to death. They were executed on the 14th July, 1798.

2052. **Water Colour Miniature** (unfinished), by JOHN COMERFORD.

4¾ in. H., 3½ in. W. On ivory.

Three-quarter length, seated. He wears a black coat, white waistcoat and frill. Dark brown hair, eyes apparently grey or brown ; complexion dark. Presented by the Earl of Mayo in 1884.

### SIR MARTIN ARCHER **SHEE,** P.R.A.,

Portrait Painter. Born in Dublin, 20th December, 1769. He studied in the Royal Dublin Society's School, under Francis Robert West, and in 1788 went to London, exhibiting at the Academy for the first time in 1791. Gaining reputation as a portrait painter, he was elected A.R.A. in 1799, and full member in the following year. In 1830 he was elected President of the Academy, and knighted. He died 19th August, 1850.

2027. **Pencil Drawing, Tinted,** by THOMAS BRIDGFORD, R.H.A.

Three-quarter length, seated, to right ; nearly full face.

Engraved, in 1846, for the "Dublin University Magazine," Vol. xxvii. Purchased at the sale of the artist's effects in 1879.

**Stipple Engraving,** by W. T. FRY, after J. JACKSON, R.A.

### RICHARD LALOR **SHEIL,**

Author, Politician, and Orator. Born near Waterford, 17th August, 1791 ; the son of a merchant in the Spanish trade. He was educated at Stonyhurst and Trinity College, and was called to the Bar in 1814. Until 1823 he devoted himself chiefly to dramatic authorship, some of his plays achieving a considerable measure of success. He was a member of the Catholic Association, and was one of the most earnest and courageous champions of the cause of Catholic Emancipation. After the passing of the Emancipation Act he entered Parliament, where he proved himself an able and eloquent debater. In 1839 he became Vice-President of the Board of Trade and a Privy Councillor, was made Master of the Mint in 1846, and was appointed in 1850 Minister at Florence. He died there on 25th May, 1851.

**Marble Bust,** by CHRISTOPHER MOORE, R.H.A.

1 ft. 11¼ in. H.

Executed in 1850, by desire of Henry Labouchere, afterwards Lord Taunton.

Engraved by F. Roffe for frontispiece to W. Torrens M'Cullagh's Memoirs of Sheil, 1856. Presented to the Gallery by Lord Taunton, in 1864.

2143. **Water Colour Miniature,** by JOSEPH P. HAVERTY, R.H.A.

Painted from life about the year 1825.

4¼ in. H., 3¼ in. W. On ivory.

Purchased in Dublin in 1893.

### RICHARD BRINSLEY **SHERIDAN,**

Politician and Dramatist. Born at 12 Dorset-street, Dublin, in 1751 ; the son of Thomas Sheridan, Actor and Author. He early devoted himself to literature, and in 1775 he produced his play of "*The Rivals.*" and acquired a

share of Drury-lane Theatre, subsequently producing "*The Duenna*," "*The School for Scandal*," "*The Critic*," and other pieces. He entered Parliament in 1780 as Member for Stafford, and in 1783 was appointed Secretary to the Treasury. He was a powerful and eloquent speaker; one of his speeches in connection with the impeachment of Warren Hastings being described by Burke as the "most astonishing effort of eloquence, argument, and wit united." He died 7th July, 1816.

**Line Engraving,** by JOHN HALL, after a picture by SIR JOSHUA REYNOLDS, painted in 1789.

MRS. **SHERIDAN,**

Elizabeth Anne Linley, eldest daughter of Thomas Linley, a musician, born at Bath, 7th September, 1754. She was trained by her father, and became one of the first vocalists of her day. She married Richard Brinsley Sheridan in 1773, and died 28th June, 1792.

**Stipple Engraving,** by THOMAS WATSON, after the picture by SIR JOSHUA REYNOLDS, painted for Sheridan in 1775, formerly in the Lansdowne collection, now in that of Miss Alice Rothschild at Waddesdon. As St. Cecilia, seated, in profile, at an organ; two angels beside her, singing.

CHARLES K. **SHERIDAN** and MRS. RICHARD B. **SHERIDAN.**

139. **Oil Picture,** by SIR EDWIN LANDSEER, R.A.

3 ft. 6 in. H., 5 ft. 5½ in. W.

This picture, painted in 1847, but never finished, represents Charles Kinnaird Sheridan, during an illness from which he never recovered. He was son of Thomas Sheridan, and grandson of Richard Brinsley Sheridan, and was in the Diplomatic service. He died at the British Embassy in Paris on 30th May, 1847. In the picture he is shown reclining in an invalid's chair, with a spaniel on his lap and another sleeping at his feet. Beside him, holding a child on her knee, sits his sister-in-law, Marcia Maria, daughter of Sir Colquhoun Grant, K.C.B. and wife of Richard Brinsley Sheridan, M.P., of Frampton Court, Dorsetshire.

Landseer kept the picture in his own sitting-room, and after his death it was sold by his executors and purchased for the Gallery in 1874.

WILLIAM **SHERIDAN,**

P. Bishop of Kilmore. Born in 1736; brother of Thomas Sheridan. Private Secretary to James II., in France. Was Dean of Dublin, 1669, and Bishop of Kilmore from 1682 to 1693. Died in 1711.

**Engraving,**

MOLYNEUX (SHULDHAM), LORD **SHULDHAM,**

Admiral. Younger son of the Rev. Lemuel Shuldham, of Dublin, and his wife, Elizabeth, daughter of Daniel Molyneux, of Ballymulvey. He entered the navy, was present at the attack on Carthagena in 1741, at the reduction of Guadeloupe in 1759, and commanded the fleet in America in 1776 as Vice-Admiral, and was created Lord Shuldham in the Peerage of Ireland, 1776. Died at Lisbon in October, 1798.

**Mezzotint,** by WILLIAM DICKINSON, after NATHANIEL DANCE, R.A. (C. S., 75.) From Chaloner Smith Collection.

HENRY **SINGLETON,**

Master of the Rolls. He was Prime Sergeant in 1726, and Chief Justice of the Common Pleas in 1740, becoming Master of the Rolls in 1754 in succession to Thomas Carter (q.v.). He died 9th November, 1759.

**Mezzotint,** drawn and engraved by JOHN BROOKS. (C. S., 31, ii.) From Chaloner Smith Collection.

JOHN DENIS (BROWNE), 1ST MARQUESS OF **SLIGO,** K.P.,

Son of Peter, 2nd Earl of Altamont; born 11th June, 1756. He was M.P. for Mayo in 1780, and a Privy Councillor. In 1800, after the passing of the Act of Union of which he was a firm supporter, he was created Marquess of Sligo. He died 2nd January, 1809.

**Mezzotint,** by W. W. BARNEY, after a picture by JOHN OPIE in the possession of the Marquess of Sligo. (C. S., 13, i.) Presented by Mrs. Noseda in 1882.

SIR HANS **SLOANE,** BART.,

Physician and Naturalist. Born, of Scottish descent, at Killyleigh, co. Down, on 26th April, 1660. He devoted himself to the study of medicine and natural history, and in 1679 went to London and, after studying there and in Paris, obtained a reputation as a physician. He became President of the College of Physicians, and succeeded Sir Isaac Newton as President of the Royal Society In 1716 he was created a Baronet. He died at Chelsea at the age of 92 on 11th January, 1753. He is now chiefly remembered by his museum and library, which were purchased at his death by the nation, and formed the nucleus of the British Museum, and by the names of the streets, &c., which now cover his Chelsea estate.

**Mezzotint,** by J. FABER, after SIR GODFREY KNELLER. (C. S., 328, i.)

ERASMUS **SMITH,**

Born about 1610; son of Sir Roger Smith of Edmondthorpe and Husbands Bosworth, Leicestershire. He was a Turkey merchant and Alderman of London, and, in 1650, contracted for supplies to the troops in Scotland and Ireland. He acquired estates in Ireland as one of the "Adventurers" under the Cromwellian Settlement, and in 1657 he made over by deed 13,000 acres for the endowment of Grammar Schools, obtaining a Charter for their government and regulation in 1669. He married Mary, daughter of Hugh Hare, Lord Coleraine, and died in 1691.

**Mezzotint,** by GEORGE WHITE, after a picture in Christ's Hospital, London. (C. S., 43, ii.) Purchased from Chaloner Smith Collection in 1896.

STEPHEN CATTERSON **SMITH,** P.R.H.A.,

Portrait Painter. Born at Skipton-in-Craven, Yorkshire, on 12th March, 1806; the son of a coach-painter. He studied at the schools of the R.A. in London, and in Paris. In 1840, receiving some commissions to paint portraits in Ireland, he settled, at first in Londonderry, and afterwards in Dublin, where he became the leading Portrait Painter of the day. He was made President of the R.H.A. in 1859, and died 30th May, 1872.

122. **Oil Picture,** by HIMSELF.

2 ft. 9½ in. H., 2 ft. 1¾ in. W.

An unfinished picture, painted with great force and firmness, "and an admirable likeness." (H. Doyle.) On an old canvas, on which the beginnings of two other heads are visible. Purchased in 1873.

CHARLES, VISCOUNT **SOMERTON**—SEE **NORMANTON.**

THOMAS **SOUTHERNE,**

Dramatist. Born in Dublin in 1660 or 1661. Studied at Trinity College, and in 1682 he began his career in London as a dramatist, with his *Loyal Brother*, or *the Persian Prince*, to which Dryden wrote the prologue and epilogue. His best plays were the *Fatal Marriage*, produced in 1694, and *Oroonoko*, in 1696. He died on 26th May, 1746.

**Mezzotint,** by J. SIMON, after JAMES WORSDALE. (C. S., 138, ii.)

SIR ROBERT **SOUTHWELL,**

Born near Kinsale, 31st December, 1635. He was Clerk of the Privy Council of Charles II., and, after being Envoy to various foreign courts, was made Principal Secretary of State in Ireland in 1690. He died 11th September, 1702.

**Mezzotint,** by JOHN SMITH, after SIR GODFREY KNELLER. (C. S., 240, ii.)

EDWARD **SOUTHWELL,**

Eldest son of the foregoing; born 4th September, 1671. He was M.P. for Kinsale, and succeeded his father as Secretary of State in Ireland. He died 4th December, 1730.

**Mezzotint,** by JOHN SMITH, after SIR GODFREY KNELLER. (C. S., 239, ii.) From Strawberry Hill and Chaloner Smith Collections.

SIR EDWARD **STANLEY,**

Born in Dublin in 1769. He was a wine merchant, and a member of the Corporation of Dublin. Was sheriff in 1810, the jubilee year of George III., and was knighted. In 1815 he acted as second to D'Esterre in the latter's fatal duel with O'Connell. He retired from business on being made Barrack-Master in Dublin, and he was subsequently Inspector-General of Prisons in Dublin. He was for many years a member of the Royal Dublin Society, and as President of the Committee of Manufactures of that body, he took the lead in promoting a series of exhibitions, the first of the kind and the precursors of the great London Exhibition in 1851. Sir Edward died in 1852.

**Miniature,** painter unknown. Presented by his grandson, Mr. E. Stanley Robertson, in 1903.

**Plaster Bust,** by CONSTANTINE PANORMO, from the marble in the Royal Dublin Society's House, done in 1844. Presented by his grandson, Mr. E. Stanley Robertson, in 1906.

**Bronze Medal,** by ISAAC PARKES. In commemoration of his services as promotor of the first Exhibition of the Dublin Society in 1833.

EATON **STANNARD,**

Recorder of Dublin. He was M.P. for Middleton from 1727 to 1755, was elected Recorder of Dublin in February, 1733, a post he held until 1749, and was Prime Sergeant in 1754. He died in February, 1755.

**Mezzotint,** by ANDREW MILLER, after JAMES LATHAM. (C. S. 49.) From Chaloner Smith Collection.

JOHN **STEARNE,**

P. Bishop of Clogher. Son of Dr. John Stearne, founder of the College of Physicians, Dublin; born in Dublin in 1660. He was the predecessor of Swift in the Deanery of St. Patrick's; was made Bishop of Dromore in 1713, and of Clogher in 1717. He built the Printing House in Trinity College, and bequeathed large sums in charity. He died 6th June, 1745.

**Mezzotint,** by THOMAS BEARD, after THOMAS CARLTON of Dublin. (C. S., 6.) From Chaloner Smith Collection.

## Sir Richard **STEELE,**

The son of a lawyer in Dublin, where he was born in March, 1672. He was educated at the Charterhouse and at Oxford. He entered the army as a gentleman volunteer in the Life Guards, and afterwards was given a commission in the 2nd Foot Guards by Lord Cutts, whose Secretary he became in 1696. In 1702 his comedy *The Funeral, or Grief à la Mode* was produced, and was followed by the *Lying Lover* and the *Tender Husband*. In 1709 he commenced the publication of the *Tatler*, and this was followed, in 1711, by the *Spectator*, and, in 1713, by the *Guardian*. Steele was M.P. for Stockbridge in 1713, but was expelled the House in the following year for seditious libels in his paper the *Englishman*. On the accession of George I. he again entered Parliament, as Member for Boroughbridge, and was knighted. After some years' retirement at his country seat in Wales he died on 1st September, 1729.

296. **Oil Picture,** by Sir Godfrey Kneller.

2 ft. 10 in. h., 2 ft. 3½ in. w.

Half-length, to right, looking to the front; dressed in blue coat. Landscape, with deer, in the background, perhaps intended for the Park at Hampton Court, of which he was Ranger. Purchased in 1889.

**Mezzotint,** by John Smith, from the picture by Jonathan Richardson, painted in 1712, and now in the National Portrait Gallery, London. (C. S., 244, ii.)

## Lawrence **STERNE,**

Born at Clonmel, 24th November, 1713; son of Roger Sterne, an English officer quartered there; his mother was of Irish origin, daughter of a sutler named Nuttle. Sterne was educated in England by his father's relatives, and having taken his degree at Cambridge was ordained and obtained the living of Sutton, in Yorkshire, and afterwards of Stillington and Coxwold. In 1759 appeared the first two volumes of his novel of *Tristram Shandy*, which made him famous. Subsequently, in 1768, appeared his *Sentimental Journey*. He died 18th March, 1768.

130. **Oil Picture,** a poor copy, bust only, from the picture by Sir Joshua Reynolds in Lord Lansdowne's collection.

Circular; 10½ in. diameter. Copper.

Purchased at the sale of the Earl of Lonsdale's Collection in 1887.

**Mezzotint,** by Edward Fisher, after the picture painted by Sir Joshua Reynolds in 1760, in the Lansdowne Collection. (C. S., 56, i.)

**Coloured Print,** reproduction of a portrait drawn by L. C. de Carmontelle, during Sterne's visit to Paris in 1762.

## Sir James **STEUART,** Bart.,

Otherwise Steuart-Denham, of Coltness and Westshields; General. Born in Scotland in 1744, entered the army in 1761, and served in Germany. In 1780 he succeeded his father as Baronet, and became Colonel in 1782. In the autumn of 1797 he was appointed Lieut.-General in command of the troops in Munster, and during the Rebellion of '98 he showed himself not only a good military commander, but also a statesmanlike, humane, and conciliatory governor. He became General in 1803. Died 12th August, 1839. He married Alicia, daughter of William Blacker, of Carrick Blacker, co. Armagh, whose portrait was lso painted by Raeburn.

430. **Oil Picture,** by Sir Henry Raeburn.

4 ft. 1 in. H., 3 ft. 2½ in. W.

A standing figure, three-quarter length, turned to the left and looking to the front. In uniform, red coat with aiguillette, star on breast, and badge of Royal Hanoverian Guelphic Order on his right side. Hat with red and white plume under his left arm. Purchased in 1895.

### Sir John Andrew **STEVENSON,**

Musical Composer. Born in Crane-lane, off Dame-street, Dublin, in July, 1762. His father, a native of Glasgow, was a violinist in the State Band in Dublin. As a child he showed musical talents of a high order, and was able to support himself by teaching and by engagements in the Dublin Cathedrals. He composed glees, operas, and sacred music, but his fame chiefly rests on his setting of Irish airs for Moore's *Melodies*. The University of Dublin conferred on him the Degree of Doctor of Music, and he was knighted in 1803. His daughter Olivia married the 2nd Marquess of Headfort. He died 14th September, 1833, and was buried at Painestown, Co. Meath. There is a monument to him in St. Patrick's Cathedral.

416. **Oil Picture**, by G. F. Joseph, A.R.A.

2 ft. 5¼ in. H., 2 ft. ¼ in. W.

Half-length, seated, to left; nearly full face. He rests his right arm on a table beside him, and holds a small silver baton in his hand. Presented by the Marquess of Headfort, K.P., in 1892.

### Margaret M'Nair **STOKES,**

Archæologist. She was the eldest daughter of William Stokes, M.D., and was born in Dublin in March, 1832. Enjoying from her earliest years the friendship of Dr. Reeves, G. Petrie, Lord Dunraven, and other eminent antiquaries, she imbibed the passion for archæological subjects in which in later years she became so distinguished. One of her first works was an illustrated edition of Sir Samuel Ferguson's poem, *The Cromlech on Howth*, which appeared in 1861. Her studies in Irish archæology resulted in many important works, such as her *Early Christian Architecture in Ireland*, *Christian Inscriptions in the Irish Language*, *&c.* For some time before her death she was engaged on a work on the High Crosses of Ireland, portion of which appeared in 1898. Miss Stokes was an honorary member of the Royal Irish Academy. She died at her house, Carrig Breac, Howth, on 20th September, 1900.

2550. **Sketch in Chalks,** by Walter F. Osborne, R.H.A. Purchased in 1903.

### William **STOKES,** M.D.,

Physician. Born in Dublin in 1804; studied medicine in Edinburgh and Dublin, and, in 1825, was elected Physician to the Meath Hospital. He soon became famous as a teacher, and acquired a large practice. He held many important posts in his profession, and in 1861 was made Physician to the Queen in Ireland. He was President of the Royal Irish Academy in 1874. Stokes was ardently devoted to Irish history and antiquities, and his home was the centre of the best literary, artistic, and scientific society in Dublin. He was the author of many important medical works, and also wrote a life of George Petrie. He died 10th January, 1878. He was the father of the late Sir William Stokes, M.D., and Miss Margaret Stokes (q.v.).

2347. **Chalk Drawing,** by Sir Frederic W. Burton, R.H.A.

1 ft. 4¼ in. H., 1 ft. W.

Bequeathed by Miss Margaret M. Stokes in 1900.

### WHITLEY **STOKES,**

Born in 1763. He was M.D. of Dublin University. In 1798 he was suspended from his teaching functions owing to his connection with the United Irishmen; but was subsequently reinstated, and became Regius Professor of Physic in 1830. He died in 1845. Whitley Stokes was father of Dr. Wm. Stokes, and grandfather of Sir Wm. Stokes and Miss Margaret Stokes.

2596. **Pencil Drawing,** by CHARLES GREY, R.H.A. Original drawing for the etching by H. Griffiths in "Dublin University Magazine," vol. xxvi., 1845. Purchased in 1905.

### THOMAS (WENTWORTH) EARL OF **STRAFFORD,**

Lord Lieutenant of Ireland. Born 13th April, 1593. He was Lord President of the Council of the North in England, and was Lord Deputy, and afterwards Lord Lieutenant of Ireland from 1632 to 1641. As a devoted adherent of Charles I. he carried out the absolute policy of that monarch with vigour and determination. In 1640 he was indicted for High Treason by the Parliament, chiefly in connection with his Irish administration, and was beheaded 12th May, 1641.

413. **Oil Picture,** after SIR A. VAN DYCK.

4 ft. H., 3 ft. 2 in. W.

Three-quarter length, standing; in armour; the left hand resting on the hilt of his sword, and the right holding a baton. Exhibited in Dublin in 1865. Presented in 1892 by Charles Brinsley Marlay, Esq., in memory of his friend, Henry E. Doyle, C.B., Director of the National Gallery of Ireland.

2140. **Water Colour Drawing,** by G. P. HARDING, after a picture by SIR A. VAN DYCK.

7¾ in. H., 6 in. W.

Purchased in 1889.

**Mezzotint,** by ALEXANDER BROWNE, after the same picture by SIR A. VAN DYCK. (C. S., 39, i.). From Chaloner Smith Collection.

### HON. WILLIAM **STUART,**

P. Archbishop of Armagh. Born in 1755, the 5th son of John 3rd Earl of Bute. He was promoted in 1800 from the See of St. David's to the Archbishopric of Armagh. Died 6th March, 1822.

**Mezzotint,** by S. W. REYNOLDS, after a picture by W. OWEN, R.A., at Armagh.

### JONATHAN **SWIFT,**

Dean of St. Patrick's. He was son of Jonathan Swift, descended from a Yorkshire family, a lawyer and steward of the King's Inns; his mother, Abigail Erick, was a native of Leicestershire. He was born at 7 Hoey's-court, Dublin, in 1667, a few months after his father's death. His uncle, Godwin Swift, took charge of his education, and sent him to Kilkenny school, and afterwards to Trinity College. In 1689 he became Secretary to Sir William Temple at Moor Park in Surrey. Returning to Ireland he was ordained and presented to the living of Kilroot in 1695, but in the following year he went back to Moor Park, and remained until Temple's death in 1699. In 1700 he was made Vicar of Laracor, and from that time until 1713 passed much of his time in London, where his reputation as an author and wit made him in request in fashionable and literary society. He had already published anonymously the *Tale of a Tub* and the *Battle of the Books*, and his pen was now employed in political writings on behalf of the Tory party. In 1713 he was given the Deanery of St. Patrick's, and passed most of the rest of his life in Dublin. His *Drapier's Letters*, directed against the introduction of "Wood's half-pence," appeared in

1724. Of his other writings, the fascinating *Journal to Stella* was written during his stay in London between 1710 and 1713; and *Gulliver's Travels* appeared in 1726. After the death of Stella, whom he had first met at Moor Park when she was a child, and to whom he was devotedly attached, he lived a lonely life devoted to his duties and charities amongst the poor of St. Patrick's. Towards the end of his life the brain disease to which he had long been subject, deprived him of his intellect, and he died on 19th October, 1745. He was buried in St. Patrick's Cathedral, beside Stella.

177. **Oil Picture,** by, or after, CHARLES JERVAS.

2 ft. 5 in. H., 2 ft. ½ in. W.

Bust in painted oval, looking to the left. Formerly in possession of the Rev. Edward Berwick, and of his son, Judge Berwick, at the sale of whose pictures it was purchased for the Gallery in 1875.

598. **Oil Picture,** by FRANCIS BINDON.

Three-quarter length, standing, turned towards the left; in black gown, bands and wig, holding a roll of paper in his hand inscribed "The Drapiers fourth letter to the people of Ireland." Purchased in 1908 from the Trustees of the Berwick family.

**Marble Bust,** attributed to JOHN VAN NOST.

2 ft. H.

This bust, which is said by Wilde (*Closing Years of Dean Swift's Life*) to be by Van Nost, belonged to John Crampton, M.D., of 44 Kildare-street, Dublin, who was first cousin of Sir Philip Crampton, Bart. He died in 1840, and left the bust to his widow, who died in 1878, bequeathing it to her only child, Cecilia, wife of Wm. Ruthven, M.P. Mrs. Ruthven died 28 December, 1899, and the bust, which was still at 44 Kildare-street, was then purchased for the Gallery. Dr. Crampton had a cast made from it, which is now in the Royal Dublin Society's House.

2633. **Pencil Sketch,** by ISAAC WHOOD.

Bust. Signed, and dated 1730. Purchased in 1907.

**Pastel,** by RUPERT BARBER.

Oval, 10½ in. H., 8 in. W.

Apparently a copy from one of Bindon's portraits. It belonged to Dr. Edward Hill, professor of Physicks in Trinity College, and after his death in 1830 passed to the family of its late owner Miss Curtis of Portlaw, Co. Waterford, who sold it in London in 1913. Purchased in 1913.

**Drawing in Black and White Chalk,** inscribed "Jonathan Swift, 1735, F. BINDON, Pinxt."

Bust; life size. Despite the inscription its attribution to Bindon seems doubtful. Purchased at Sir Thornley Stoker's sale in 1909.

**Mezzotint,** by ANDREW MILLER, after the picture by FRANCIS BINDON in the Deanery of St. Patrick's. (C. S., 52, i.)

**Mezzotint,** by ANDREW MILLER, after FRANCIS BINDON.

Bust portrait, from Bindon's picture in the Deanery. (C. S. 53).

**Mezzotint,** by ALEXANDER VAN HAECKEN after MARKHAM. (C. S., 16, 1.) All three from Chaloner Smith Collection.

**Engraving,** by P. Fourdrinier, after C. Jervas.

**Engraving,** by G. Vertue, after C. Jervas.

**Etching,** by Benjamin Wilson, after a drawing by Rupert Barber. Frontispiece to Lord Orrery's *Letters*.

Nicholas (Taaffe), 6th Viscount **TAAFFE,**

Born in Co. Sligo in 1677. He was educated abroad, and entered the Imperial service in 1726, and served against the French in the war of the Polish Succession, 1734-5, and against the Turks, 1737-9, distinguishing himself at the victory at Belgrade in 1738. He succeeded his cousin as 6th Viscount Taaffe in 1738; was Chamberlain to the Emperor Charles VI., and to Maria Teresa, a Field Marshal, and a Count of the Holy Roman Empire. In his later life he interested himself in the agitation for Catholic Emancipation in Ireland, and published, in 1766, *Observations on Affairs in Ireland from the Settlement in* 1691 *to the Present Time*. He died at his Castle of Elischau, in Bavaria, 30th December, 1769.

**Mezzotint,** by John Dixon, after Robert Hunter. (C. S., 52.) From Chaloner Smith Collection.

Charles (Chetwynd-Talbot), 2nd Earl **TALBOT,** K.G.,

Born in 1777. Was Lord Lieutenant of Ireland from 1817 to 1821. Died 10th January, 1849.

**Mezzotint,** by S. W. Reynolds, after T. C. Thompson, R.H.A.

Frances Thomasine, Countess **TALBOT,**

Daughter of Charles Lambart, of Beau Parc, Meath; married in 1800 Charles, Earl Talbot—see above. Died on 30th December, 1819.

**Stipple Engraving,** by J. S. Agar, after a miniature by C. Robertson

James Napper **TANDY,**

Born in Dublin about 1740; son of James Tandy, a hardware merchant, of No. 21 (now 31) Cornmarket. After his father's death he carried on the business for some time, and taking an active part in popular and political movements, he was finally compelled to fly to America. In 1798 he went to France, and was given the rank of General. For his connection with the attempted French invasion of Ireland he was arrested at Hamburg, delivered to the English authorities, and was tried and sentenced to death. The sentence was not, however, carried out; Napper Tandy was allowed to retire to France, where he died in 1803.

**Stipple Engraving,** after a drawing by James Petrie.

George Archibald **TAYLOR,**

He entered the army as ensign in the 66th Regiment in 1837, and retired as captain in 1848. He died 2nd October, 1854, at his house in Mespil-road, Dublin. A newspaper notice of his death says that he "preferred being the patron of the artist whilst living rather than to be his panegyrist when dead." By his will he bequeathed a collection of water-colour drawings to the National Gallery of Ireland, and the sum of £2,000 in trust for the promotion of Art and Industry in Ireland in such manner as his Trustees should deem advisable. With this money was founded the "Taylor Prizes and Scholarships" now annually competed for under the auspices of the Royal Dublin Society.

21. **Oil Picture,** attributed to Sir T. A. Jones, P.R.H.A.

1 ft. 6¾ in. H., 1 ft. 1¼ in. W.

A small three-quarter length figure, standing, in uniform of 66th Regiment. Presented by Miss Bagot in 1901.

PHILIP MEADOWS **TAYLOR,**

Indian Administrator and Author. Born in Liverpool, 25th September, 1808. He went to India at an early age, and entered the military service of the Nizam. From 1826 he served as administrator of various large territories. In this capacity he showed marvellous insight, tact, and knowledge, and maintained peace in his district during the mutiny. He retired and returned home, a colonel and C.S.I., in 1866, and passed most of the remainder of his life at his house at Harold's Cross, Dublin. He was a man of varied accomplishments, and was author of numerous works and papers on India, and of a series of brilliant novels which give vivid pictures of Indian history, life, and manners. He was an honorary member of the R.H.A. He died at Mentone, 13th May, 1876.

593. **Pen Drawing,** by CHARLES GREY, R.H.A., done in 1840. Original drawing for the etching by J. Kirkwood, in "Dublin University Magazine," vol. xvii., 1841. Purchased in 1905.

**Lithograph,** by his brother, WELD TAYLOR.

RT. HON. COLONEL THOMAS E. **TAYLOR,** M.P., P.C.,

Of Ardgillan Castle, Balbriggan. Captain, 6th Dragoon Guards, and Lieut.-Colonel of the Royal Meath Militia. M.P. for Co. Dublin, 1841 to 1883; a Lord of the Treasury; and in 1868 and again in 1874 was Chancellor of the Duchy of Lancaster. He died 3rd February, 1883.

2665. **Water Colour Drawing,** by APE. Original drawing for Cartoon in "Vanity Fair." Purchased in 1913.

SIR JAMES EMERSON **TENNENT,**

Born in Belfast in 1804; son of William Emerson. On his marriage with the daughter and heiress of William Tennent, of Tempo, Fermanagh, in 1831, he took the name of Tennent. He entered Parliament as member for Belfast in 1832, and in 1845 was made Secretary to the Government of Ceylon, a post he held until 1850. He was afterwards Secretary to the Poor Law Board and to the Board of Trade. In 1867 he was made a Baronet. He died in 1869. He was author of several works of travel and history; the most important is his *Account of Ceylon*, published in 1859.

**Engraving,** by R. G. ARTLETT, after GEORGE RICHMOND, R.A.

GEORGE, EARL **TEMPLE**—SEE **BUCKINGHAM.**

MURROUGH (O'BRIEN), 1ST MARQUESS OF **THOMOND,**

Fifth Earl of Inchiquin; created in 1800, Marquis of Thomond. He was one of the original Knights of St. Patrick on the foundation of the order in 1783. He married, as his second wife, Mary Palmer, niece of Sir Joshua Reynolds. Died in 1808.

131. **Oil Picture,** by SIR THOMAS LAWRENCE.

4 ft. 7 in. H., 3 ft. 6 in. W.

Three-quarter length, standing; nearly full face. Wears the ribbon and star of St. Patrick. Purchased in 1874.

**Stipple Engraving,** by R. M. MEADOWS, after a picture by the MARCHIONESS OF THOMOND. A private plate.

MARY, LADY INCHIQUIN, AFTERWARDS MARCHIONESS OF **THOMOND.**

Mary, daughter of John Palmer, of Torrington, Devon, and niece and heiress of Sir Joshua Reynolds. She married, in 1792, Murrough, 5th Earl of Inchiquin, who was created Marquess of Thomond in 1800. She died 7th September, 1820.

**Stipple Engraving,** by WILLIAM BIRD, after a picture by SIR THOMAS LAWRENCE.

### Thomas Clement **THOMPSON,** R.H.A.,

Portrait painter; born about 1780. Practised in Dublin early in the last century, and was one of the Foundation Members of the Royal Hibernian Academy. He began to exhibit in the Royal Academy, London, while still a resident of Dublin, but later settled in the former city, where his pictures continued to be exhibited up to 1847. He died in 1857. A large picture by him of the landing of King George IV., at Kingstown, belongs to the Royal Dublin Society, and another of the same subject is at Slane Castle.

575. **Oil Picture, by Himself.**

2 ft. 5½ in. H., 2 ft. W.

Three-quarter length, seated, holding a palette in his left hand; a portrait of George IV. before him. Purchased in 1906.

### Charles **THORP.**

A stucco-plasterer and builder; Lord Mayor of Dublin, 1800-1801.

**Engraving,** from *Hibernian Magazine,* October, 1800.

### Right Hon. George **TIERNEY,** M.P.,

Statesman. Son of Thomas Tierney, who was a native of Limerick and a Spanish merchant in London and Gibraltar; born at Gibraltar 20th March, 1761. He was educated at Eton and Cambridge. In 1788 he was elected M.P. for Colchester, and in 1796 for Southwark. He took a prominent part in Parliament in opposition to Pitt, with whom he fought a duel in 1798, and led the opposition during the secession of Fox. In 1802 he became Treasurer of the Navy in Addington's Ministry, and in 1806 was President of the Board of Control. Returning to opposition on the retirement of Lord Grenville he led his party from 1817 to 1821. Was afterwards Master of the Mint under Lord Canning and Lord Goderich. He died suddenly in January, 1830.

559. **Oil Picture,** by Sir George Hayter.

2 ft. 11¼ in. H., 2 ft. 3¼ in. W.

A three-quarter length portrait, turned slightly to the left, the head looking towards the right; arms folded across the body. Dressed in brown coat and high white stock.

Signed, and dated 1823. Formerly in the possession of John, 1st Earl Russell, K.G., at Pembroke Lodge, Richmond Park. Purchased in 1903.

### James Henthorn **TODD,** D.D.,

Author and Antiquary. Born in Dublin, 23rd April, 1805; graduated in Trinity College, and became Professor of Hebrew and Librarian. Was President of the Royal Irish Academy in 1856. Dr. Todd devoted himself to Irish History and Archæology, and wrote and edited many important works. He died 28th June, 1869.

407. **Oil Picture,** by S. Catterson Smith, P.R.H.A.

2 ft. 2½ in. H., 2 ft. W.

Bust; full face. Purchased from the artist's son, Mr. S. Catterson Smith, R.H.A., in 1880.

### Theobald Wolfe **TONE,**

Born in Dublin, 20th June, 1763, the son of Peter Tone, a coach builder in Stafford-street. He graduated at Trinity College in 1785, and entered the Middle Temple as a student in 1787. He was called to the Irish Bar in 1789. He was Secretary to the Catholic Committee, and becoming involved in the revolutionary designs of 1794 he left Ireland for America. Here he remained until January, 1796, when he went to France, and on his arrival entered into negotiations with the Directory for assistance in the establishment of a republic

in Ireland. He induced the French Government to fit out a formidable expedition to Ireland, but the fleet was separated through bad weather and was obliged to return. In 1798 another expedition was fitted out, and a French force landed at Killala. Tone himself was on board the *Hoche*, which was captured off Lough Swilly, and he was sent a prisoner to Dublin. He was tried by court-martial on the 10th November, and sentenced to death, but died in prison on the 19th from the effects of a wound inflicted by himself.

**Cast from a Death Mask,** taken by JAMES PETRIE.

After Tone's death his body was given up to his relation William Dunbavin, at whose house, No. 65, High-street, a cast was taken from the face by James Petrie. Several replicas of the cast are in existence; this one belonged to Major Sandys, and his book-plate is on the back of the case. Purchased in Dublin, in 1899, from a relation of Major Sandys, to whom it had descended.

Adjoining this are—

(*a*) **Leaflet.**—An address from "The General Commanding the French Army to the People of Ireland."

(*b*) **A French Song-book**—title page wanting—twelve pages. On page 9, "Chant de Guerre aux Vétérans," to air of the Marseillaise, is the autograph of T. W. Tone.

Both these were found upon Tone when arrested at Letterkenny, and were kept by Major Sandys, Provost-Marshal of Dublin, who had charge of Tone. Purchased with the cast.

(*c*) **Engraving,** portrait of Tone, from the *Hibernian Magazine*, taken in Court during his trial.

CHARLES **TOTTENHAM,** M.P.,

Of Tottenham Green, Co. Wexford. Born about 1685. He was M.P. for New Ross in the Irish Parliament. Sir Jonah Barrington relates that in 1731 a proposal to surrender to the British Government a surplus in the revenue met with strenuous opposition in the House, and Tottenham, on hearing that the division on the question was coming on sooner than had been expected, rode from Wexford to Dublin, but was stopped at the door of the House of Commons by the Sergeant-at-Arms, as it was contrary to custom for Members to enter except in full dress. The Speaker deciding that he could not be excluded, Tottenham, in riding dress, booted, and splashed from head to foot, entered the House, and by his vote defeated the unpopular measure. Thenceforward he was known and toasted as "Tottenham in his boots." This story, as told by Barrington, is certainly incorrect; Tottenham does not appear to have been connected with any such event. He died 20th September, 1758.

411. **Oil Picture,** Painter unknown.

7 ft. 3 in. H., 4 ft. 9 in. W.

Full length, standing on the steps of a building. He wears long riding boots, and carries a whip in his hand. From Lord Ely's Collection. Presented by Lord Iveagh in 1891.

**Mezzotint,** by ANDREW MILLER, after a picture by —— STEVENS, painted in 1749. (C. S., 56.) From Chaloner Smith Collection.

GEORGE (TOWNSHEND), 1ST MARQUESS **TOWNSHEND,**

Lord Lieutenant of Ireland. Born 28th February, 1724; entered the army and served at Dettingen, Fontenoy, and Culloden, and in America under Wolfe. He was Lord Lieutenant of Ireland from 1767 to 1772. Of his vice-royalty Lecky says that "he sought for popularity by sacrificing the dignity and decorum of his position, and brought both his person and his office into contempt." He died 14th September, 1807.

**Mezzotint,** by JAMES MCARDELL, after THOMAS HUDSON. (C. S., 176, i.). From Chaloner Smith Collection.

**Mezzotint,** by CHARLES TURNER, after a picture by SIR JOSHUA REYNOLDS.

### MRS. **TRAPAUD.**

Catherine, daughter of General Plaistow, a beautiful Dublin girl, who married, 21st December, 1751, at St. Werburgh's, Lt.-Colonel Cyrus Trapaud. Colonel Trapaud was born in 1715, and was son of Colonel Jean Trapaud, a Huguenot refugee. He served at Dettingen, Fontenoy, and Culloden, and became Lt.-General in 1783. He died 3rd May, 1801. Mrs. Trapaud died in London on 2nd June, 1803, in her 73rd year.

**Mezzotint,** by EDWARD FISHER, after SIR JOSHUA REYNOLDS. This impression of the print was formerly in the Strawberry Hill Collection, and is inscribed *Mrs. Trapaud, wife of Colonel Trapaud,* in Horace Walpole's writing. (C. S., 58, ii.) From Chaloner Smith Collection.

### HENRY **TRESHAM,** R.A.,

Born in Dublin about 1749. Studied at the Royal Dublin Society's School, and went to England in 1775. He afterwards studied in Italy, and in 1791 exhibited three pictures in the Royal Academy and was elected A.R.A. In 1799 he was elected full member. He held the appointment of Professor of Painting for two years. He died 17th June, 1814.

**Stipple Engraving,** by ANTHONY CARDON, after a drawing by A. POPE.

### HELEN MABEL **TREVOR,**

Artist. She was the eldest daughter of Edward Hill Trevor, Esq., of Lisnagead, near Loughbrickland, where she was born on 20th December, 1831. From her childhood she showed a bent for art, but had no teaching until after her father's death, when she became a student at the Royal Academy. She remained there four years, and then went to Paris, where she studied under Carolus Duran and Henner. About 1883 she went to Italy and remained there six years, returning to Paris in 1889. For ten years she was a regular exhibitor at the Salon and other exhibitions in France, and occasionally at the Royal Academy and Royal Hibernian Academy. She died suddenly of heart disease in her studio, 55, Rue Cherche Midi, Paris, 3rd April, 1900.

502. **Oil Picture,** by HERSELF.

2 ft. 1¾ in. H., 1 ft. 9 in. W.

Half-length, in painting dress, holding a palette in her hand. Presented by her sister, Miss Rose Trevor, in 1900.

### JOHN THOMAS **TROY,**

R.C. Archbishop of Dublin. Born in 1739 in the County of Dublin. He became a Dominican, and in 1776 was made Bishop of Ossory, whence he was translated to Dublin in 1786. He took a prominent part in public affairs and strenuously supported the Union. He died 11th May, 1823.

229. **Oil Picture,** by THOMAS CLEMENT THOMPSON, R.H.A.

2 ft. 5 in. H., 2 ft. W.

Half-length, seated. Dressed in black coat and stock, with pectoral cross. He holds a book in his left hand.

This picture was painted in 1821, and engraved by H. Meyer in 1823. It was sold by the artist's widow to the late Canon Lee, grand-nephew of the Archbishop, by whom it was presented to the Gallery in 1883.

JAMES (CUFFE) LORD **TYRAWLEY,**

Eldest son of James Cuffe, of Elm Hall, co. Mayo; born in 1748. He was M.P. for Mayo and a Privy Councillor, and was created Baron Tyrawley in 1797. He died 15th June, 1821, when the peerage became extinct.

**Mezzotint,** by JOHN RAPHAEL SMITH, after WILLIAM CUMING, R.H.A.

RICHARD (TALBOT) EARL OF **TYRCONNELL,**

Born in 1630; younger son of Sir William Talbot, of Carton, co. Kildare; he served in Spain and Flanders, and in Ireland against Cromwell. On the accession of James II., with whom he stood high in favour, he was created Earl of Tyrconnell, and was made Viceroy of Ireland in February, 1687. His administration of affairs was solely in the interest of the Catholics, and at the Revolution he adhered to the cause of James II., and was his principal adviser in the campaign against King William. He fought at the Boyne, and was Governor of Limerick at the opening of the siege, and died on the 14th August, 1691, shortly after the battle of Aghrim.

2029. **Indian Ink Drawing,** by JOHN BULFINCH, after SIR GODFREY KNELLER, Inscribed "*From a Painting in the hands of Mr. Sykes, painter in Lincoln's Inn Fields.*" Presented by H. E. Doyle, Esq., C.B., in 1887.

JAMES **USSHER,**

P. Archbishop of Armagh. Born 4th January, 1581, at the house on the site of present No. 57 High-street, Dublin. Educated at Trinity College, became Bishop of Meath in 1620, and Archbishop of Armagh in 1624. He left Ireland in 1640, and spent the remainder of his life in England. He died at Reigate, 21st March, 1656, and was buried in Westminster Abbey. Archbishop Ussher was a voluminous writer whose works "attest the stupendous extent of his information . . . His name became celebrated throughout Europe, and his services to the cause of literature, more especially in the department of history and chronology, have been acknowledged by all modern writers." His chief work is the *Annales Veteris et Novi Testamenti*, which gave the chronology of Scripture accepted until recent times.

**Mezzotint,** by ANDREW MILLER, after a picture by SIR PETER LELY. (C. S., 58.)

This plate is apparently taken, with the ornamental border and accessories, directly from the engraving by G. Vertue, 1738, published in Birch's *Lives*, after a picture by Lely, at that time in the possession of General Tyrrel, at Shotover, Oxford, descended from Sir Timothy Tyrrel who married Ussher's only daughter. A similar portrait by Lely, but with white surplice, is in the National Portrait Gallery, London. One, in black gown, dated 1624, is at Armagh, and another in Trinity College. The latter was engraved by S. Freeman for Willis' *Lives of Illustrious Irishmen*. From Gulston and Chaloner Smith Collections.

**Engraving,** by G. GLOVER, 1645.

QUEEN **VICTORIA,**

Born in 1819. Succeeded to the throne in 1837 on the death of her uncle, William IV. Died on 22nd January, 1901.

**Mezzotint,** by J. WATKINS CHAPMAN, from a picture by STEPHEN POYNTZ DENNING in the Dulwich Gallery.

The Queen is represented as a child at the age of four. Purchased in 1902.

**Wax Bust,** as a child, by WILLIAM BEHNES. Lent by the EARL OF ROSSE.

MEETING OF THE DUBLIN **VOLUNTEERS.**—See Collective Portraits.

LUKE **WADDING,** O.S.F.,

Born in Waterford, 16th October, 1588. He was educated abroad, became a Franciscan in 1605, and in 1618 went to Rome in the retinue of the Spanish Ambassador. Here he passed the rest of his long and active life, holding many offices in his order, and venerated by all who knew him for his great learning and humility. He warmly supported the cause of the Irish Catholics in 1641, and through his influence Rinuccini was sent to Ireland as Nuncio by Innocent X. in 1642. He wrote and published many works, the most important of which is his monumental history of his own order, the *Annales Minorum Ordinum Franciscanorum.* He founded the College of St, Isidore, in Rome, in 1625. He died in Rome, 18th November, 1657, and was buried at St. Isidore.

298. **Oil Picture,** ascribed to JOSEF RIBERA (SPAGNOLETTO).

2 ft. 2 in. H., 1 ft. 8 in. W.

Half-length, nearly full face; dressed in the Franciscan habit. Inscribed in large letters at top of canvas, "F. LVCAS WADINGVS." Purchased in 1889.

**Line Engraving,** from the picture by CARLO MARATTI, formerly in the College of St. Isidore in Rome, and now in the Franciscan Convent, Merchant's Quay, Dublin.

Nearly full-length, seated, to the right, before a desk. Presented by the Rev. C. P. Meehan in 1884.

There are also, besides Maratti's picture, two other portraits of Wadding in the Franciscan Convent, Merchant's Quay, which were formerly at St. Isidore's. The first, a small half length, with inscription stating that it is a portrait of Wadding at the age of 56; the second, in pose, &c., resembles that by Ribera in this Gallery.

FIELD-MARSHAL GEORGE **WADE,**

Born in 1673; said to have been third son of Jerome Wade of Killavalley Westmeath. He entered the army in 1690, and served through the campaigns in Flanders, and afterwards under Lord Galway, in Portugal, where he commanded a brigade at Almanza in 1707, and at Saragossa in 1710. In 1717 he was second in command in the expedition against Vigo. He was Commander-in-Chief in Scotland after the Rebellion of 1715, and constructed roads through the highlands. He was made Field-Marshal in 1743, and from 1745 to 1757 was Commander-in-Chief of the army. He died 14th February, 1748.

560. **Oil Picture,** by WILLIAM HOGARTH.

12½ in. H., 10 in. W.

Half length, in red coat. Purchased in Dublin in 1904.

JOHN **WAINWRIGHT,**

Baron of the Exchequer. A native of Chester. Was a Barrister of Lincoln's Inn, and in June, 1732, was appointed Baron of the Exchequer in Ireland. While on circuit in Munster he contracted fever, and died at his residence, Mount Merrion, co. Dublin, 14th April, 1741, aged 52. See "Verses occasioned by the death of the Hon. Mr. Baron Wainwright" in Faulkner's *Dublin Journal,* April 25-28, 1741.

**Mezzotint,** by JOHN BROOKS, after JAMES LATHAM. (C. S., 32, i .

GEORGE **WALKER,**

Born in Co. Tyrone, 1618. He was educated at Glasgow and became Rector of Lissan and Desertlynn in 1669. In 1688, when in his 71st year, he raised a regiment for William of Orange, and was made joint Governor of London-

derry, then besieged by the troops of James II. His heroic and memorable defence of the town was maintained until the arrival of the English fleet in July, 1689, when the besiegers broke up their camp and retired. Walker for his services received the thanks of the House of Commons and was designated to the bishopric of Derry. He joined King William on his landing in Ireland in 1691, and at the battle of the Boyne, 12th July, was killed whilst crossing the river with one of the Enniskillen regiments.

**Mezzotint,** by JAMES GOLE, after W. VAN DER WERFF. From Chaloner Smith Collection.

**Engraving,** by ADRIAAN HAELWEGH, after W. VAN DER WERFF.

### WILLIAM VINCENT **WALLACE,**

Musician and Composer. Born in Waterford, where his father, who was a native of Ballina, Co. Mayo, and was bandmaster of the 29th Regiment, was then stationed, on 1st June, 1814. At the age of 16 he was organist at Thurles and a violinist in the Theatre Royal, Dublin. Soon afterwards he went abroad, and for some years travelled in Australia, America, and India, giving concerts. On his return in 1845 he produced his opera of *Maritana,* which proved a brilliant success. After a stay of some years in Germany he brought out, in 1860, *Lurline,* and in 1862 the *Amber Witch.* He died in France, 12th October, 1865.

2511. **Water Colour,** by J. HANSHEW.

16½ in. H., 10½ in. W.

Nearly full length, seated in a garden chair; dressed in a tweed suit and wearing a smoking cap. He holds a book in his right hand and a pear in his left. Signed and dated 1853. Purchased in 1903.

### SIR CHRISTOPHER **WANDESFORDE,**

Lord Deputy. Of the family of Wandesforde of Kirklington, Yorkshire; born in 1592. He accompanied Strafford to Ireland, and was Master of the Rolls from 1633 to 1640, when he was appointed Lord Deputy. He died 3rd December, 1641.

**Mezzotint,** by JAMES WATSON, from a drawing by G. Farington, after a picture by SIR A. VAN DYCK. (C. S., 150.)

Van Dyck's picture was in the collection purchased by Sir Robert Walpole, from the Duke of Wharton, and was at Houghton in Horace Walpole's time. It was sold in 1780 to the Empress Catherine of Russia, by George, Earl of Orford, and is now in the Hermitage Gallery, St. Petersburg.

Wandesforde was never "Chief Baron," as the inscription on the print states.

According to Mr. L. Cust (*Anthony Van Dyck: an Historical Study of His Life and Works*), this portrait does not represent Sir Christopher, but Sir Rowland Wandesforde of Pickhay, Yorks, who married a daughter of Philip, 4th Lord Wharton. Presented by Mr. Mark O'Shaughnessy in 1881.

### SIR JAMES **WARE,**

Irish antiquary and historian. Born in Castle-street, Dublin, in 1594. He was appointed Auditor-General of Ireland, in succession to his father, in 1632, and represented Dublin University in the Irish Parliament. He was one of the deputation sent over by Ormond to Charles I. at Oxford, and when returning to Ireland he was captured by the Parliamentarians, and for ten months was a prisoner in the Tower. As a Royalist he was deprived of his offices, and for two years resided in France. At the Restoration he was re-instated in his offices. Ware, from his earliest years, had devoted himself to antiquarian

and historical studies, and during the latter part of his life he occupied himself almost entirely in these pursuits. His works, which were all written in Latin, were edited and published in English in 1705. He died in Castle-street on 1st December, 1666.

**Engraving,** by GEORGE VERTUE.

GEORGE **WEBB,**

P. Bishop of Limerick. Born in 1581; a native of Wiltshire. Educated at Oxford, and held various preferments in England, and was noted for his powerful preaching. He was selected by Charles I. for the bishopric of Limerick, and was consecrated in St. Patrick's Cathedral 18th December, 1634. During the civil wars he was imprisoned by the Confederate Catholics, and died of gaol fever in 1642. He was author of numerous works, chiefly theological.

**Etching.**

BARTHOLOMEW COLLES **WATKINS,** R.H.A.,

Landscape painter. Born in 1833. He commenced his artistic studies at the school of the Royal Dublin Society, and devoted himself to painting Irish mountain scenery, finding his chief subjects in Connemara, in Killarney, and other parts of Kerry. He exhibited in the R.A., and was a member of the Royal Hibernian Academy, of which he was Secretary for a number of years. He died at Glenmore, Co. Kerry, while on a sketching tour, on 21st November, 1891.

624. **Oil Picture,** by SIR THOMAS A. JONES, P.R.H.A.; after a photograph. Presented by Mr. George Cope, in 1912.

RICHARD (WELLESLEY), 1ST MARQUESS **WELLESLEY,**

Lord Lieutenant of Ireland. Born in Grafton-street, Dublin, on 20th June, 1760; elder brother of the Duke of Wellington. He succeeded his father as 2nd Earl of Mornington in 1781. He took a prominent part in the proceedings of the Irish House of Lords, and was afterwards a member of the English House of Commons. In 1797 he was appointed Governor-General of India, and for his services in that post was, in 1799, created Marquess Wellesley. He returned to England in 1806, and after having held the post of Secretary of State for Foreign Affairs, he was appointed Lord Lieutenant of Ireland, in 1821, and held that office until 1828, and, for a second time, from April, 1833, to April, 1834. He died on 26th September, 1842.

**Bronze Bust,** by (?) SIR FRANCIS CHANTREY, R.A.

1 ft. 8 in. H.

Presented by Alfred Montgomery, Esq., in 1889.

2174. **Chalk Sketch,** by SIR THOMAS LAWRENCE, R.A.

2 ft. H., 1 ft. 8 in. W. Canvas.

Life size; head and shoulders, full face. Purchased at the sale of Sir William Knighton's Collection in 1885.

**Mezzotint, by** SAMUEL COUSINS, after SIR THOMAS LAWRENCE, R.A.

ARTHUR (WELLESLEY), 1ST DUKE OF **WELLINGTON,**

Fifth son of Richard, 1st Earl of Mornington; born in Dublin, at 24 Upper Merrion-street, on 29th April, 1769. He served in India from 1795 to 1805 during the Mysore and Mahratta Wars, distinguishing himself at the siege and capture of Seringapatam, and by his victories at Assaye and Argaum. He was Chief Secretary in Ireland in 1807, and from 1808 to 1814 he commanded the British Army in the Peninsula, breaking the power of France in a series of victories, and driving her armies from the country. On Napoleon's escape from Elba, Wellington was appointed to command the army in Belgium, and in conjunction with the Prussians under Blucher, routed Napoleon at Waterloo, 18th June, 1815. This terminated his active military service, and he thenceforth devoted himself chiefly to a political career, becoming Prime Minister in 1828, and again in 1834. He died 14th September, 1852.

143. **Oil Picture,** by JOHN LUCAS.

3 ft. 2 in. H., 2 ft. 5 in. W.

Half length ; in Field Marshal's uniform, with cloak thrown open ; cocked hat and ribbon of the Garter.

Original study, or replica, of portion of a large equestrian portrait painted for the King of Hanover. Purchased at the sale of the artist's pictures in 1875.

2329. **Water Colour,** copy of a sketch by CHARLES LESLIE.

Full length, standing ; in civilian dress, with Garter on left knee. Similar to the figure of the Duke in the artist's picture of the Christening of the Prince of Wales. Purchased in 1886.

2203. **Water Colour.** Artist unknown. Done in India when Colonel Wellesley.

7 in. H., 6 in. W.

Purchased in 1913.

**Mezzotint,** by SAMUEL COUSINS, after a picture painted by SIR THOMAS LAWRENCE, R.A., in 1815.

**Mezzotint,** by G. CLINT, after JOHN HOPPNER.

**Mezzotint,** by C. TURNER, after JUAN BAUZIL.

## RICHARD **WEST,**

Lord Chancellor of Ireland. Born in England about 1670. He was called to the Bar in 1697. He does not appear to have obtained any great practice, but some political pamphlets which he wrote brought him to the notice of the Government, and on the resignation of Lord Midleton he was sent over to Ireland as Lord Chancellor, 1725. He held the great seal for little more than a year, dying on 3rd December, 1726. An Elegy on his death, printed in Dublin, commemorates in doggerel verse his virtues, charity, and hospitality, declaring that—

"Hibernia now appears without a smile
While great West's death rings thro' th' unhappy isle!"

477. **Oil Picture.** School of Kneller.

4 ft. 2 in. H., 3 ft. 4 in. W.

Three-quarter length ; seated ; in robes, with Chancellor's Purse and Mace beside him.

Transferred from National Portrait Gallery, London, in 1898.

## ROBERT LUCIUS **WEST,** R.H.A.,

Painter. Son of Francis Robert West, who was Master of the figure school in the Royal Dublin Society's School from November, 1770, to January, 1809, and was succeeded in that post by his son. R. L. West was one of the original members of the Royal Hibernian Academy. He died in 1850.

418. **Oil Miniature,** by HIMSELF.

Bust ; full face. Reddish brown thin hair and side whiskers, light blue eyes Purchased in 1892.

## JOHN (FANE), 10TH EARL OF **WESTMORELAND,** K.G.,

Lord Lieutenant of Ireland. Born 1st June, 1759 ; succeeded his father as 10th Earl in 1774. He was joint Paymaster-General in 1789 ; and from October 14, 1789, to January 4, 1795, was Lord Lieutenant of Ireland. He was afterwards Lord Privy Seal from 1798 to 1827, with a short break in 1806. Died 15th December, 1841.

2065. **Water Colour Drawing,** by SAMUEL COUSINS, R.A., after Sir THOMAS LAWRENCE.

Presented by his grandson, the Hon. Sir Spencer Ponsonby Fane, K.C.B., in 1889, to whom Lawrence's original picture belongs.

**Mezzotint,** by JOHN JONES, after a picture painted by GEORGE ROMNEY in 1780-3, and now at Osterley Park. (C. S., 82, i.). From Chaloner Smith Collection.

### EDWARD **WETENHALL,**

P. Bishop of Kilmore. Born at Tixall, Staffordshire, in 1636. He came to Dublin in 1672 at the invitation of Michael Boyle, Archbishop of Dublin, and was appointed Master of the City Free School in Copper Alley, and subsequently curate of St. Werburgh's. In 1678 he was made Bishop of Cork and Ross, and was translated to Kilmore and Ardagh in 1699. He died 12th November, 1713, and was buried at Westminster. Bishop Wetenhall was author of many devotional and controversial works and of Greek and Latin grammars, which were long in use.

**Mezzotint,** by J. VANDER VAART.

Proof without any inscription. State undescribed by Chaloner Smith. (82.). From Chaloner Smith Collection.

### THOMAS (WHARTON), 1ST EARL AND MARQUESS OF **WHARTON,**

Lord Lieutenant of Ireland. Born in 1648; succeeded his father as 5th Baron Wharton in 1696. He held various posts under William III. and Anne, was created Earl of Wharton in 1706, and held the post of Lord Lieutenant of Ireland from December, 1708, to October, 1710. He was Lord Privy Seal in 1714, and was made Marquess in 1715. He died 12th April, 1715.

474. **Oil Picture,** School of SIR GODFREY KNELLER.

4 ft. H., 3 ft. $3\frac{3}{4}$ in. W.

Three-quarter length; standing; his right hand rests on a table, his left on his hip. Wears a loose, green gown. Purchased in Dublin, 1898.

**Mezzotint,** by JOHN SMITH, after SIR G. KNELLER.

### RICHARD **WHATELEY,**

P. Archbishop of Dublin. Born in London on 1st February, 1787. He was educated at Oriel College, Oxford, was elected a Fellow, and was afterwards Principal of St. Alban Hall. In 1831 he was made Archbishop of Dublin, and held the See until his death on 8th October, 1863. Zealous in the discharge of the duties of his office, he devoted much of his attention to public questions affecting the welfare of the country; in particular the system of National Education, which he supported in the face of much bitter opposition.

**Mezzotint,** by GEORGE SANDERS, after a picture by CATTERSON SMITH.

### JAMES **WHITESIDE,**

Lord Chief Justice. Born in 1804; called to the Bar in 1830, and became Q.C. in 1842. He defended O'Connell in the State trials in 1843, and also Smith-O'Brien in 1848; and for many years occupied the leading position at the Bar. He was Solicitor-General in 1852, Attorney-General in 1866, and the same year was made Chief Justice of the Queen's Bench. He died in 1876.

2575. **Pen Sketch,** by J. B. YEATS, R.H.A., done in Court, February, 1866

2595. **Pencil Drawing,** by CHARLES GREY, R.H.A.

Original drawing for the etching in *Dublin University Magazine*, vol. XXXIII., 1849. Purchased in 1905.

### Samuel **WHYTE,**

Born in 1733. In 1758 he opened a school in Grafton-street, Dublin, where he had as his pupils many who afterwards became eminent—Richard Brinsley Sheridan, the Wellesleys, Thomas Moore, and others. He was author of some poetical works, an English Grammar, &c. He died 4th October, 1811.

**Stipple Engraving,** by H. Brocas, after H. D. Hamilton.

### Sir William Robert Wills **WILDE,**

Born at Castlerea, Co. Roscommon, in 1815. He entered the medical profession and acquired a wide-spread reputation as an oculist. He founded St. Mark's Ophthalmic Hospital, was editor of the *Quarterly Journal of Medical Science*, and published many works on medicine, Irish antiquities, and general literature. For his services in connection with the Irish census, as well as for his high professional reputation, he was knighted by the Lord Lieutenant, Lord Carlisle, in 1861. He died in Dublin on 19th April, 1876. His wife, Jane Francesca Elgee, whom he married in 1851, survived him until 1896. She was well-known as "Speranza." Oscar Wilde was their son.

2208. **Water Colour,** by Erskine Nicol, A.R.A., drawn in 1854.

8¼ in. H., 6½ in. W.

Purchased in Dublin, 1876.

### James **WILDER,**

Born in London, he practised as a painter for some time, and in 1749 took to the stage. In 1756 he made his debut in Dublin, at Smock Alley Theatre, and for thirty-one years continued on the Dublin Stage, appearing for the last time at Crow Street in 1789. While in Dublin he resumed painting, and occasionally contributed to the Exhibitions of the Society of Artists. On leaving the stage in 1789, he settled in London.

2636. **Water Colour Drawing,** by Sylvester Harding.

### King **WILLIAM III.,**

Son of William, Prince of Orange, and the Princess Mary, daughter of Charles I.; born at the Hague, 4th November, 1650. He married Mary, daughter of James II. On 4th November, 1688, he landed at Torbay, and, after the flight of James II., he and his wife were proclaimed king and queen, on 13th February, 1689. On 14th June, 1690, he landed in Ireland, and at the battle of the Boyne, fought on 1st July following, he defeated King James' army. The taking of Athlone, the battle of Aghrim, and finally the capitulation of Limerick, in October, 1691, concluded the war which established William firmly on the throne. He died 8th March, 1702.

291. **Oil Picture,** Painter unknown; possibly after Cornelis Janssens Van Ceulen, to whom it was formerly attributed.

1 ft. 6¼ in. H., 1 ft. 2¼ in. W. Panel.

Represented as a child at the age of seven. Half length in painted oval, wearing a pale yellow, or buff, dress with large white puffs to sleeves; deep collar edged with lace, with white tassels hanging over the ribbon of the Garter. Dark grey, or brown, eyes; long dark brown hair. Purchased at the Hardwicke sale in 1888.

145. **Oil Picture,** equestrian portrait of the king at the siege of Namur in 1695, by Jan Wyck.

3 ft. 6 in. H., 4 ft. 6 in. W.

The king, in blue coat, with sword in his hand, is mounted on a brown horse and is followed by his staff. In the background, a battle round the fortress of Namur.

Perhaps the original from which John Faber's mezzotint below, was taken.

**Mezzotint,** by JOHN FABER, after JAN WYCK.

This print has the following inscription :—

"*In memory of Our late Glorious Deliverer King William the III. This Plate (of the City and Castle of Namur, taken* 1695) *is most Humbly Dedicated to the Superiour, Wardens, and the Rest of the Members of the Loyal and Friendly Society of the Blue and Orange. By a Member and their most Obliged Humble Servant John Faber. Done from the Original Painting, once King William's, now in the Hands of the Bishop of Kildare,* 1743." (C. S., 387, ii.) Presented by Henry, Earl of Portarlington, K.P., in 1884.

311. **Oil Picture.** The King landing at Margate, in 1697, after the Peace of Ryswyck, by Sir GODFREY KNELLER.

4 ft. 7 in. H., 4 ft. W.

Allegorical picture. The King on a white horse ; Neptune and his attendants welcome him on shore ; Plenty offers her cornucopia, and Flora presents him with flowers. Above, in clouds, Mercury and Peace support the King's helmet crowned with laurel.

Signed *G. Kneller.*

Similar to the large picture at Hampton Court, painted in 1701.

The original sketch for the Hampton Court picture was found at Houghton Hall, and is now at St. Petersburg ; where is also Rubens' sketch for the centre compartment of the ceiling of the Banquetting Hall at Whitehall, which was in Kneller's possession, and which he imitated in this picture. Purchased in 1886.

147. **Oil Picture.** The King hunting near his chateau of the Loo, by DIRK MAAS.

1 ft. 4¼ in. H., 1 ft. 2¼ in. W.

The King, in a blue coat with star of the Garter, rides a cream-coloured horse, and is giving directions to attendant horsemen. Landscape with chateau in the distance ; huntsmen and dogs. Signed. Purchased in 1875.

**Mezzotint,** by ISAAC BECKETT. (C. S., 81.). From Chaloner Smith Collection.

**Mezzotint,** by JOHN SMITH, after WILLIAM WISSING. (C. S., 275, ii.)

**Mezzotint** (with the Duke of Schomberg), by MICHAEL FORD,—the heads after KNELLER. (C. S., 12.) From Chaloner Smith Collection.

**Mezzotint,** by JOHN BROOKS, after SIR GODFREY KNELLER. (C. S., 33, ii.)

## KING WILLIAM IV.,

Born 24th August, 1765. Succeeded his brother, George IV., in 1830. Died 20th June, 1837.

318. **Oil Picture,** by JOHN SIMPSON.

2 ft. 11 in. H., 2 ft. 3½ in. W.

Half length ; in blue coat and buff waistcoat, with ribbon and star of the Garter and the badge of G.C.B. hanging from a ribbon round his neck. Presented by Henry E. Doyle, C.B., in 1887.

### JOHN **WINSTANLEY,**

Born about 1678. Author of a volume of poems published in Dublin in 1742, and subsequently in 1751 under the editorship of his son. Nothing is known of his career. He died in the 71st year of his age on 31st December, 1747.

**Mezzotint,** by JOHN BROOKS. (C. S., 34.)

Prefixed to the edition of his poems, published in Dublin in 1742 and in 1752. From Chaloner Smith Collection.

### NICHOLAS **WISEMAN,**

Cardinal and Archbishop of Westminster. He was son of James Wiseman, a merchant at Seville, whose father had been a merchant at Waterford. Born at Seville on 2nd August, 1802.

He was educated at Ushaw College, and at the English College in Rome, where he was ordained in 1825. He was Vice-rector of the College and afterwards Rector. In 1840 he was consecrated Bishop and made Coadjutor for the central district in England, and in 1846 was transferred to the London district. On the establishment of a regular hierarchy in England he was made Archbishop of Westminster and a Cardinal. The storm of religious excitement which this measure called forth led to the passing of the Ecclesiastical Titles Act. Wiseman, by his tact, his abilities, and his moderation eventually won the sympathies of the public, and the Act was never enforced. He died in London on 15th February, 1865. He was a man of varied attainments, and in his writings shows himself a vigorous writer and accomplished critic. Besides many religious and controversial works he was the author of *Recollections of the last four Popes*, and *Fabiola*, a tale of the early Christian Church, and was instrumental in establishing the *Dublin Review*.

2080. **Water Colour,** by HENRY E. DOYLE, R.H.A.

Bust portrait; drawn from life in 1858. Presented by the artist.

### MARGARET **WOFFINGTON,**

Actress. Born in Dublin about 1718. At the age of eight she played Captain Macheath in Madame Violante's Lilliputian company, and appeared in London in 1740, at Covent Garden, as Sylvia in the *Recruiting Officer*. She re-visited Dublin in 1742, and was again acting there from 1751 to 1754. She died 28th March, 1760. Woffington excelled in comedy, and during her career on the stage achieved unbounded popularity.

579. **Oil Picture,** by JOHN LEWIS.

2 ft. 5 in. H., 2 ft. W.

Half-length, in an oval; in grey cape trimmed with lace, and grey hat with ribbons. Landscape background.

Painted in Dublin in 1753, when the famous actress was acting in her native city at Smock-alley Theatre, and when she was at the acme of her fame and the bloom of her beauty. Lewis, the artist, was at the time engaged as scene painter at Smock-alley, and devoted his spare time to the painting of portraits.

In the *Dublin Universal Advertiser* of September 8, 1753, is a brief Latin poem by Roger O'More—"Verses to be placed under the picture of the celebrated Mrs. Woffington."—which possibly may have been inspired by Lewis's picture.

The picture was engraved in mezzotint, though inadequately, by Michael Jackson. A copy, or replica, of the picture, which has been wrongly ascribed to Reynolds and to Lathom, is in the Royal Dublin Society's House.

Signed, JN. LEWIS, *April*, 1753. Purchased in 1907.

**Mezzotint,** by JOHN FABER, after HENRY PICKERING. (C. S., 393, i.) From Chaloner Smith Collection.

**Mezzotint,** by ANDREW MILLER, after JOHANN ÆGIDIUS ECKHARDT (or ECCARD). (C. S., 62.) From Chaloner Smith Collection.

**Mezzotint,** by JAMES MCARDELL, after H. POND. (C. S., 188, i.)

## Sir Charles **WOGAN,**

Son of William Wogan, who was a younger son of Nicholas Wogan of Rathcoffey, Kildare. As an adherent of the exiled Stuarts, he took part in the rebellion in 1715, and was taken prisoner at Preston, but, while awaiting his trial in Newgate, effected his escape to France. Three years afterwards he was entrusted with the task of liberating the Princess Maria Clementina Sobieski, whom the Emperor Charles VI. had imprisoned at Innspruck in order to prevent her marriage with the Pretender. This he effected with the aid of three other Irish officers. The Pope, Clement XI., bestowed on him the rare honour of the dignity of a Roman Senator. He afterwards entered the Spanish service, became a General, and was Governor of La Mancha. He died at Barcelona in 1753.

395. **Oil Picture,** Painter unknown.

2 ft. 5 in. H., 2 ft. w.

To waist; dressed in red coat, with lace cravat. Formerly in the possession of the Aylmer family at Painstown, Co. Kildare. Purchased from Henry Aylmer of Painstown in 1891.

## Henry **WOODWARD,**

Actor. Born at Southwark in 1714, the son of a tallow chandler. He was bound apprentice to Rich, the manager of the theatre in Lincoln's Inn Fields. He afterwards acted at Covent Garden with success, and in 1747 was engaged by Sheridan for the Smock Alley Theatre, Dublin. After acting at Drury Lane under Garrick, he joined with Spranger Barry in erecting the Crow Street Theatre, Dublin, which was opened in 1758, but from this speculation he soon withdrew and returned to London. He died 17th April, 1777. Woodward was unequalled in his time in his own particular line of comedy.

**Mezzotint,** by James McArdell, after F. Hayman. (C. S., 189, i.) Represented in the part of the Fine Gentleman in Garrick's play of "*Lethe.*" From Chaloner Smith Collection.

## Sir Thomas **WYSE,** K.C.B.,

Author, politician, and diplomatist. Born in December, 1791, at the Manor of St. John, Co. Waterford; educated at Stoneyhurst and Trinity College. He was M.P. for Tipperary from 1830 to 1832, and for the City of Waterford from 1835 to 1847; was a Lord of the Treasury from 1839 to 1842, and a Privy Councillor. He was appointed British Minister at Athens in 1849, and held that post until his death on 15th April, 1862. Sir Thomas Wyse, who was made a K.C.B. in 1857, was author of several books, chiefly accounts of travels in Europe and the East.

140. **Oil Picture,** by John Partridge.

2 ft. 3¾ in. H., 2 ft. 11 in. w.

Half-length, seated at a table; his left hand rests on a drawing before him, and in his right he holds an eye-glass. Dressed in a dark green coat and embroidered waistcoat.

Painted in 1846. Exhibited by the Painter at South Kensington in 1868. Purchased in 1874.

**Marble Bust,** by Cossos and Broutors. Presented by Miss Wyse in 1907.

## COLLECTIVE PORTRAITS, HISTORICAL SCENES, &c.

### IRISH WARRIORS AND PEASANTS.

*Facsimile* of a drawing by Albert Dürer, dated 1521, now at Berlin.

The original is a pen drawing washed with colour. Over the two figures on the right is written, in Dürer's handwriting :—

"*Also gand dy Krigs man In Irlandia hindr engeland.*"
(Here go the warriors in Ireland beyond England.)

Over the three figures on the left, is similarly written—

"*Allso gend dij pauern In Irlandyen.*"
(Here go the peasants in Ireland.)

On top, in space between the figures, is Dürer's monogram and date 1521.

The drawing was obtained by the Berlin Cabinet of Engravings, in 1877, from the Possonyi-Hulot Collection. In an old catalogue of 1588, it is called *Abgerissene Kriegsleute in Irland* (Ragged warriors in Ireland.)

This *facsimile* is from "Drawings of Albert Dürer," by Dr. F. Lippman, Berlin, 1883.

Presented by Stephen Spring Rice, C.B., in 1902.

(In the British Museum are two curious prints of Irish soldiers in the service of Gustavus Adolphus in Germany in 1631. Also a German broadside, with woodcut of five Irish soldiers, and a rhythmical inscription describing them, and lamenting that such people had been sent to desolate the land, and commit great and shameful sins.)

### CHILDREN OF CHARLES I.

389. **Oil Picture,** an old copy, Painter unknown, after the picture by SIR A. VAN DYCK, painted in 1637, and now in the Royal collection at Windsor.

2 ft. H., 2 ft. 5 in. W.

A group, whole lengths, of five children of Charles I. In the centre, dressed in red, his left hand resting on the head of a large dog, stands Charles, Prince of Wales (afterwards Charles II.) ; to his right, JAMES, Duke of York (afterwards James II.), aged four, in long dress and close-fitting white cap, like a girl. Next to him, on right of the picture, stands the Princess MARY (afterwards Princess of Orange, and mother of William III.), aged six. On left of the picture the Princess ELIZABETH, aged two, is playing with her infant sister ANNE, who died in infancy. Elizabeth died a prisoner in Carisbrook Castle in 1650. Purchased in 1884.

### THE DEPARTURE OF WILLIAM OF ORANGE FROM HOLLAND, 1688.

**Etching,** by ROMEYN DE HOOGHE.

"*Johannes Tangena Excudit Cum Privilegio.*"

Presented by the Earl of Wicklow in 1884.

### THE DEPARTURE OF THE PRINCE OF ORANGE FROM HELVOETSLUYS AND HIS LANDING AT TORBAY.

**Etching,** by ROMEYN DE HOOGHE.

"*Justus Danckerts Excudit cum Privilegio.*"

Presented by the Earl of Wicklow in 1884.

### SCENES IN THE FLIGHT OF JAMES II. AND QUEEN MARY FROM ENGLAND, IN DECEMBER, 1688, AND THEIR ARRIVAL IN FRANCE.

**Etching,** by ROMEYN DE HOOGHE.

"*I. tangena excudit cum privilegio.*"

Presented by the Earl of Wicklow in 1884.

### THE BATTLE OF THE BOYNE; AND THE FLIGHT OF JAMES II. FROM IRELAND.

**Etching,** by ROMEYN DE HOOGHE.

Purchased in Dublin in 1900.

### THE BATTLE OF THE BOYNE.

**Mezzotint,** by JOHN BROOKS after JAN WYCK. (C. S., 33a, ii.) This print contains portraits of William III., Prince George of Denmark, Duke of Schomberg, Rev. G. Walker, Duke of Ormond, Duke of Grafton, Count Solms, General Scravenmore, Lord Sidney, Earl of Oxford, Earl of Portland, and H. Foubert.

**Engraving,** drawn and engraved by THEODOR (DIRCK) MAAS. "*Sold by E. Cooper at y^e 3 Pidgeons in Bedford-st.*"

Similar in most of its details to the picture painted by Maas, in 1690, for the 1st Earl of Portland, and now at Welbeck. Purchased in Paris in 1890.

THE **ASSAULT AND TAKING OF ATHLONE,** by the troops of King William, commanded by General Ginkell, 1st July, 1691.

**Etching,** "*Tot Leyden, by Johannes Tangena, Print-en Boekverkooper, over de Academie,* 1691."

### THE HELL-FIRE CLUB.

This Club is said to have been established in Dublin in 1735 by Richard Parsons, 1st Earl of Rosse, and James Worsdale, the painter, who was Deputy Master of the Revels. It held its meetings at the Eagle Tavern, Cork Hill, and was popularly credited with indulging in scenes of blasphemy and debauchery, probably exaggerated. Meetings are traditionally said to have been also held at various other places, including the house on the top of Mount Pelier, near Rathfarnham, now popularly called the Hell-Fire Club. This house, now in ruins, was built about 1725 by William Connolly, Speaker of the Irish House of Commons, probably as a hunting lodge. A Club of a similar character, called "The Blasters," was reported upon in the Irish House of Lords in 1737, Peter Lens, the painter, "who professes himself a votary of the devil," being a leading member. In the *Freeman's Journal* of 12th March, 1771, is a denunciation of a blasphemous Club called the "Holy Fathers," a revival of "that accursed society called the Hell-Fire Club."

134. **Oil Picture,** by JAMES WORSDALE.

6 ft. 10 in. H., 9 ft. W.

A stiff composition of five full-length figures grouped round a table, said to be portraits of Henry Barry, 4th Lord SANTRY, seated on right

of picture ; Colonel Clements ; Colonel Ponsonby (Henry Ponsonby, 2nd son of 1st Lord Bessborough, killed at Fontenoy, 1745) ; Colonel St. George (? Richard St. George of Woodsgift, Kilkenny, Lt.-General in 1747, died 1755), and Mr. Luttrell (Simon Luttrell, of Luttrellstown, Dublin, afterwards 1st Earl of Carhampton, died 1787). On the table, which is covered with a green cloth, are glasses, and a straw-covered wine-flask standing in a silver bowl. A bowl, said to have belonged to the Hell-Fire Club, but not the same as the one here represented, was exhibited in the Loan Museum of Art Treasures, Dublin, 1873. It now belongs to Sir W. Hutcheson Poé, Bart., of Heywood. It bears the London Hall mark of 1698.

The picture, which was probably painted between 1735 and 1738, was formerly at Santry Court, the seat of the Domville family. It was exhibited at South Kensington in 1867 by Sir Charles Domville, Bart., and at the sale of his collection was purchased by Mr. John Wardell of Dublin. In accordance with his wishes it was, after his death, presented to the Gallery by his son in 1878.

Group : Henry (Loftus), Earl of **ELY,** the Countess of **ELY,** Miss **MONROE,** and Angelica **KAUFFMANN.**

200. **Oil Picture,** by Angelica Kauffmann.

7 ft. 9 in. h., 9 ft. 5 in. w.

A life-sized group. In the centre Lord and Lady Ely standing ; in the background a black page in oriental dress holds a cushion on which are two coronets. On the right of the picture stands Miss Monroe. Seated at a harpsichord is Angelica Kauffmann the artist, who was also an accomplished musician. She has before her the music of the then popular opera *La Buona Figliuola*, by Niccolo Piccini, the opening bars of which can be distinguished. The accompanying words in the opera may be roughly translated as follows :—"Away, away, sir ; I will allow no one near me to touch me ;—ah ! only too well have those eyes wounded my heart."

Henry Loftus, 4th Viscount Loftus of Ely, created Earl of Ely in 1771 ; died 8th May, 1783.

His wife, Frances, daughter of Henry Monroe, of Roe's Hall, Co. Down, married in 1745 ; died in August, 1774.

Dorothy Monroe, a celebrated Dublin beauty, niece of Lady Ely.

Angelica Kauffmann, the painter of the picture, who has introduced herself into the group, was in Ireland for about six months in 1771, the year in which the picture was painted, and decorated the ceiling in the drawingroom at Rathfarnham Castle for Lord Ely.

Signed and dated 1771. Formerly at Loftus Hall, Co. Wexford Exhibited in Dublin in 1873 by Lord Ely. Presented to the Gallery by John Henry, 4th Marquess of Ely, in 1878.

## THE VOLUNTEERS IN COLLEGE GREEN.

125. **Oil Picture,** by Francis Wheatley, r.a.

5 ft. 9 in. h., 10 ft. 7 in. w.

This important historical picture represents the Dublin Volunteers, on the 4th November, 1779, celebrating the anniversary of the birth, and the landing in England, of King William III.

On this occasion the Volunteers of the County and of the City of Dublin assembled in St. Stephen's Green and marched through York Street, Aungier Street, Bishop Street, Bride Street, Werburgh Street, Castle Street, Cork Hill, and Dame Street to College Green, and drew up round the statue of King William, and, at the word of command from the Duke of Leinster, fired three rounds of musketry, which was followed by a salute from the Artillery. The corps which took part in this ceremony, and which are represented in the picture, were as follows :—

The Castleknock Troop of Light Horse, which headed the march, dressed in scarlet with black facings, and helmets with black plumes.

The Rathdown Light Dragoons, commanded by Sir John Allen Johnston, in scarlet with black facings, white waistcoats, and large red plumes.

The Dublin Volunteers, under the Duke of Leinster, in blue, lined with buff ; red collars and piping, buff waistcoats and orange cockades ; 200 men with two pair of colours ; one presented by the Duke of Leinster with motto "The twelfth October, 1779."

The Liberty Volunteers, commanded by Sir Edward Newenham ; 180 men, in blue, edged with orange, with buff waistcoats and orange cockades.

The Lawyers' Corps, commanded by Counsellor Pethard, in scarlet, with blue facings, white waistcoats and orange cockades ; 180 men.

The Goldsmiths' Company, with two field pieces. Dressed in blue, edged with buff ; buff waistcoats ; 70 men.

The Merchants' Company, in blue faced with red ; 170 men. Colours orange, with Hibernia supporting Harp and grasping Cap of Liberty.

The Barony of Castleknock Corps ; 130 men, commanded by Capt. Luke Gardiner, in scarlet, faced with black, and white breeches and waistcoats.

The Barony of Coolock Corps ; 150 men, same uniform (Richard Talbot, Captain).

The Upper Cross Fusiliers ; 30 men, same uniform (John Finlay, Captain).

Amongst the Portraits the following have been identified :—

William Robert, 2nd Duke of Leinster, Colonel of the Dublin Volunteers, in the centre of the picture.

Sir Edward Newenham, commanding the Liberty Volunteers, on the right of the Duke.

Luke Gardiner, afterwards Lord Mountjoy, in command of the Castleknock Light Horse, on the right of the picture. On his left is the Captain of the troop (? Captain Everard), and the following ride as troopers in the ranks :—John Fitzgibbon, afterwards Earl of Clare ; David La Touche ; (Michael ?) Tisdall ; John Armit, Accountant-General, and ——— Crosbie.

Sir John Allen Johnston, Bart., commanding the Rathdown Light Horse.

Counsellor Pethard, Captain of the Lawyers' Corps.

——— Caldbeck, Captain of the Goldsmiths' Company

William Porter, bookseller, and William Long, coachmaker, Grenadiers in the Dublin Volunteers.

Richard Moncrieff, bookseller, and Johnston (afterwards porter at Carton), Drummers.

James Napper Tandy, Jasper Joly, and John Carleton.

In a window overlooking the scene, with a parasol held over her, is the famous Russian Princess Daschkow, who was visiting Ireland at the time. In another window is Captain Sir Alexander Schomberg, who, from 1771 to 1804 commanded the "Dorset" Yacht attached to the service of the Lord Lieutenant of Ireland.

This interesting picture was painted for the Duke of Leinster, and was exhibited at the Society of Artists in William-street in 1780, under the title of "*A View of College Green with a meeting of the Volunteers on the 4th November*, 1779, *to commemorate the birthday of King William.*" *See* the "Hibernian Magazine" for November, 1779, and the "Freeman's Journal," November 4-6, 1779.

It was exhibited at the Dublin Exhibitions of 1853 and 1872; deposited in the National Gallery of Ireland, on loan, by Charles William, 4th Duke of Leinster, in 1875; and presented, as a gift, by Gerald, 5th Duke of Leinster, in 1891. The engraving by Joseph Collyer, below, differs in some details from the picture, but follows *exactly* a drawing by Wheatley, now in the Victoria and Albert Museum, London

**Engraving,** by Joseph Collyer, published in 1784.

Adjoining is photograph of the water-colour drawing in the Victoria and Albert Museum mentioned above.

**Aquatint.**

Similar in subject to the foregoing, but somewhat differently treated. One of a series of nine views and scenes in Dublin, published in London in 1784. Presented by Mr. John Ribton Garstin, F.S.A., in 1895.

A View of **COLLEGE GREEN,** Dublin, with the **YEOMANRY FIRING ON 4th NOVEMBER.**

**Etching,** engraver unknown; "Published by Wm. Allen, No. 32, Dame-street, Dublin."

**REVIEW OF THE VOLUNTEERS IN PHŒNIX PARK.**

Printed Linen Square; portion of a curtain. Review of the Volunteers of the City and County of Dublin in the Phœnix Park. The incidents of the review are depicted in a design of five rows; the whole being a square of 33 inches. The design was repeated to form the curtain length.

The review was held by the Earl of Charlemont, who is represented riding along the line of troops. The Chief Secretary's Lodge and the Phœnix Column are also shown. The date of the review is uncertain.

An account of a review is given in *Exshaw's Magazine* for June, 1781, and also in the Dublin Chronicle from 26-29 May, 1787, when Lord Charlemont reviewed the Dublin Volunteers. An article upon the curtain, by Dr. MacDowel Cosgrave, will be found in the *Journal of the Royal Society of Antiquaries* of Ireland, vol. xxxv., part I. Presented by Dr. MacDowel Cosgrave, in 1907.

## COLOUR OF THE LOYAL BALLYSHANNON VOLUNTEERS.

On one side the harp and crown, and "Loyal Ballyshannon Volunteers, April 16th, 1779;" on the other the figure of Erin, with harp, seated, and supported by a Volunteer; and the inscription, "Pro Rege et grege."

## COLOUR OF THE LOYAL KILLYBEGS VOLUNTEERS.

On one side the harp and crown, and "Loyal Killybegs Volunteers;" on the other, the harp and crown, and "Arms and strength to men of courage." Both presented by Mr. Alfred Webb, in 1903.

## REVIEW OF TROOPS in the PHŒNIX PARK (?), Dublin, by General SIR JOHN IRWIN, K.B.

This picture represents a scene possibly in the Phœnix Park during a review by General Sir John Irwin, Commander of the Forces in Ireland. Sir John Irwin was born in Dublin in 1728, and entering the army became Lieut.-Colonel in 1752, and Major-General in 1762. From 1766 to 1768 he was Governor of Gibraltar, and in 1775 Commander of the Forces in Ireland. He retired in 1782. He was a popular and well-known figure in London and Dublin society, but his lavish hospitality and extravagance compelled him to retire abroad, and he died at Parma in May, 1787.

475. **Oil Picture**, by FRANCIS WHEATLEY, R.A.; painted in 1781.

7 ft. 9¼ in. H., 5 ft. 9¼ in. W.

A group of five figures; Sir John Irwin, wearing the ribbon and star of the Bath, stands by the side of a horse, and is receiving a paper from an officer. Another officer stands by, and behind is another, mounted. On the right, a servant in green livery is holding a horse. In the distance are cavalry drawn up, and a carriage with two persons seated in it.

This picture was formerly called "George III. and his staff at a review," and subsequently "The Encampment of the Volunteers in Hyde Park during the riots of '80," but has now been identified as above. Signed and dated. Transferred from the National Portrait Gallery, London, in 1898.

## INSTALLATION BANQUET OF THE KNIGHTS OF ST. PATRICK, in St. Patrick's Hall, Dublin Castle, 17th March, 1783.

396. **Oil Sketch,** by JOHN KEYSE SHERWIN.

2 ft. 1 in. H., 2 ft. 6 in. W.

Formerly in the possession of Dr. Jasper Joly; afterwards at Carton. Presented to the Gallery by Charles William, 4th Duke of Leinster.

**Line Engraving,** by JOHN KEYSE SHERWIN.

Presented by Sir Bernard Burke in 1873.

"The most Illustrious Order of St. Patrick" was founded by Warrant of King George III., 5th February, 1783, and consisted of the Sovereign, the Lord Lieutenant as Grand Master, and fifteen Knights. Earl Temple, afterwards Marquis of Buckingham, was the first Grand Master.

In 1785 Sherwin was painting a picture representing the Installation Banquet, and at the same time he solicited subscriptions for an engraving of the picture, which he intended to publish. Sherwin, in a letter to Lord Charlemont dated 27th August, 1785, says that the picture was then being painted in St. Patrick's Hall "in order to be exact;" and says further that the engraving was being subscribed for, price three guineas and double for proofs. (See *Charlemont Papers* in 13*th Report of Historical MSS. Commission, Appendix, part viii.*) The picture, 16 feet long, and which was never finished, was formerly at Stowe and was sold at the sale there in 1848. It is now in the collection of Mr. Leopold Salomons, at Norbury Park, Dorking. The sketch in the Gallery—which is, however, a very poor work of art—was perhaps made by Sherwin as a preliminary study for his picture. Sherwin died in 1790, and the engraving was completed after his death by others, and published in 1803. It differs very considerably in many details from the Oil Sketch, but follows, with a few slight differences, the large picture.

The Knights are represented rising to drink the King's health, and portraits of the following personages are introduced :—

Earl Temple (afterwards Marquess of Buckingham), Lord Lieutenant of Ireland and Grand Master; and fourteen * Knights of the Order, viz. :—

William Robert, 2nd Duke of Leinster.
Henry, 12th Earl of Clanricarde.
Thomas, 6th Earl of Westmeath.
Murrough, 5th Earl of Inchiquin (afterwards Marquess of Thomond).
Charles, 6th Earl (afterwards Marquess) of Drogheda.
George, Earl of Tyrone (afterwards Marquess of Waterford).
Richard, 2nd Earl of Shannon.
James, Earl of Clanbrassil.
Richard, 2nd Earl of Mornington (afterwards Marquess Wellesley).
Arthur, 2nd Earl of Arran.
James, 3rd Earl of Courtown.
James, 1st Earl of Charlemont.
Thomas, 1st Earl of Bective.
Lord Muskerry, representing Prince Edward (afterwards Duke of Kent).
Richard Robinson, Lord Rokeby, Archbishop of Armagh, Prelate of the Order.
Robert Fowler, Archbishop of Dublin, Chancellor.
William Cradock, Dean of St. Patrick's, Registrar.
George Frederick Nugent, Lord Delvin (afterwards 7th Earl of Westmeath), Secretary.
Charles Henry Coote (afterwards Lord Castlecoote), Genealogist.
William Hawkins, Ulster King-of-Arms, Knight Attendant, who was Knighted at the Banquet.
John Fremantle, Usher of the Black Rod.
Scrope Beresford, Steward of the Household.

* The fifteenth Knight, Henry, Earl of Ely, who was nominated but never invested, was out of the country at the time of the Installation and died shortly after, in May, 1783, and is therefore not represented.

Sir Boyle Roche, Lorenzo Moore, Colonel R. Talbot, Lord Hobart (afterwards 4th Earl of Buckinghamshire), Mr. Beresford, John Foster (afterwards Speaker of the Irish House of Commons), Lord Lifford, John Fitzgibbon, Attorney-General (afterwards Earl of Clare), the Countess Temple, Lady de Montalt, Mrs. Talbot, Lady Carhampton, Lady Anne Hatton.

(For an account of the Installation ceremony in St. Patrick's Cathedral and the Banquet in St. Patrick's Hall, see *History of Orders of Knighthood*, by N. H. Nicolas, Vol. IV., pp. 25-27.)

### The **PRESERVATION** of Sir **RICHARD M'GWIRE.**

On the 12th May, 1785, Richard Crosbie,* the aeronaut, was to have made an ascent in a balloon, but, finding himself too heavy, his place was taken by Richard M'Gwire, son of Arthur M'Gwire, a Master in Chancery, then a student in Trinity College, who held a commission as ensign in the 61st Regiment. The ascent was made from the barracks in Dublin. The balloon was carried out to sea and, bursting, fell into the water entangling M'Gwire in the ropes. He was rescued by the crew of the pilot boat *Blithe Anne*. On the Sunday following, M'Gwire, attended by his fellow students, went to the Castle, and the Lord Lieutenant, the Duke of Rutland, conferred on him the honour of Knighthood. The crew of the boat were rewarded with 100 guineas raised by subscription. (*See Saunders's News-Letter*, 18th May, 1785).

**Mezzotint,** by William Ward, after J. J. Barralet.

The engraving shows the crew of the boat rescuing M'Gwire from the water. In another boat are Lord Jocelyn, Lord Henry Fitz-Gerald and others, who had gone out to his relief. From Chaloner Smith Collection.

### The Illuminations and Fireworks in St. **STEPHEN'S GREEN** exhibited April 25th, 1749, thanksgiving day for the general peace concluded at Aix-la-Chapelle, 1748.

This print, engraved for the *Universal Magazine*, 1749, is a smaller version of the folio print engraved by T. Chambers, after a drawing by J. Tudor, published by Tudor in 1749. In the centre is the Temple of Peace, 64 feet high, illuminated from within, the sides adorned with statues representing the virtues and blessings of peace. The whole was enclosed with a balustrade of rockets, 300 feet square, interspersed with obelisks and pillars variously lighted and ornamented.

Presented by Mr. John Ribton Garstin, F.S.A., in 1904.

### The **ENTRY OF KING GEORGE IV. INTO DUBLIN.** 17th August, 1821.

**Coloured Aquatint,** by R. Havell, after a picture by J. Haverty, from sketches on the spot by John Lushington Reilly. (With key to portraits.)

### The **DEPARTURE OF KING GEORGE IV.** from Kingstown, 3rd September, 1821.

**Coloured Aquatint,** same artists as above. (With key to portraits.)

* Richard Crosbie was a well-known inventor and aeronaut. He was a native of co. Wicklow, son of Sir Paul Crosbie, Bart. He made his first ascent on 19th January, 1785, from Ranelagh Gardens, Dublin. See an account of him in *Hibernian Magazine* for 1785.

## PORTRAITS BY "ALFRED CROQUIS."

**Lithograph Portraits,** by "Alfred Croquis"—D. Maclise—from the series which appeared in *Fraser's Magazine*, 1830 to 1835 :—

Dionysius Lardner ; T. Crofton Croker ; Henry O'Brien ; J. Wilson Croker ; William Maginn ; Thomas Moore ; Daniel O'Connell ; Richard Lalor Shiel ; Lady Morgan ; Lady Blessington ; J. Sheridan Knowles.

## GROUP : O'CONNELL, LAWLESS, and SHEIL.

2082. **Original Sketch, in Pencil,** for one of the HB CARICATURES—(with the Lithograph reproduction), by JOHN DOYLE.

Daniel O'Connell, "The Great Agitator."
John Lawless, "Honest Jack, the Hero of Ballibay."
Richard Lalor Sheil, "The Little Agitator, the Hero of Penenden."

## FRAME CONTAINING SEVEN DAGUERREOTYPES,

Portraits of Daniel O'Connell, John O'Connell, Charles Gavan Duffy, Richard Barrett, Thomas Matthew Ray, Thomas Steele, and John Gray. Purchased from Miss Ray in 1905.

## REPEAL MEETING AT CLIFDEN.

**Lithograph**, drawn and lithographed by J. P. HAVERTY, R.H.A., "The Monster Meeting on 20th February, 1843, at Clifden." Purchased from Miss Ray in 1905.

## THE EDGEWORTH FAMILY.

Group of twelve figures seated or standing round a table, including RICHARD LOVEL EDGEWORTH, his third wife, Elizabeth Sneyd, and his daughter, MARIA EDGEWORTH, the Novelist, at the age of twenty.

**Photograph**, from a crayon drawing by ADAM BUCK, signed and dated 1787, formerly in the possession of Michael Pakenham Edgeworth, Esq., of Mastrim House, Anerley, half brother of Maria Edgeworth.

## OLD VIEWS, &c., OF DUBLIN.

(In Gallery No. II.)

---

VIEW OF **HOWTH** FROM **BEGGAR'S BUSH.**

**Etching,** by GILES KING, after a picture by WILLIAM JONES, 1745.

NORTH-EAST PROSPECT OF THE **ROYAL HOSPITAL, KILMAINHAM.**

**Etching,** artist unknown ; published in London in 1756. Presented by Mr. W. G. Strickland.

THE **CUSTOM HOUSE** AND **ESSEX BRIDGE.**

**Etching,** by PARR, after a drawing by J. TUDOR, published in 1753. This view shows the old Custom House which stood on Essex Quay.

THE **PARLIAMENT HOUSE.**

**Etching,** after a drawing by J. TUDOR, 1753.

THE **LIBRARY, TRINITY COLLEGE,**

**Etching,** after a drawing by J. TUDOR, 1753. Presented by Dr. MacDowel Cosgrave, in 1905.

THE **UPPER CASTLE YARD.**

**Etching,** by PARR, after a drawing by J. TUDOR, 1753.

THE **BARRACKS**, FROM ST. JAMES' CHURCHYARD.

**Etching,** by A. WALKER, after a drawing by J. TUDOR, 1753.

THE **PHŒNIX LODGE.**

**Aquatint,** engraver unknown. This print is wrongly inscribed "Entrance to Phœnix Park, Dublin." It shows the entrance front of the Viceregal Lodge. Presented by Mr. W. G. Strickland in 1906.

THE **PHŒNIX LODGE.**

**Engraving,** by T. MILTON, after J. J. BARRALET, 1783. Shows the front of the Viceregal Lodge.

**LEINSTER HOUSE.**

**Engraving,** by T. MILTON, after J. J. BARRALET, 1783.

Shows the garden front, with Volunteers drilling. Both of these engravings are from the series published by T. Milton, in 1783. Presented by Mr. W. G. Strickland in 1906.

**BAGGOTRATH CASTLE.**

**Engraving,** by MEDLAND, from Grose's "Antiquities of Ireland," 1792. The remains of the ancient castle of the Bagods, and afterwards of the Fitzwilliams, as they appeared in 1792. The castle, of which no vestiges now remain, occupied a site on the north side of the present Upper Baggot-street. Presented by Dr. MacDowel Cosgrave in 1907.

THE **HARBOUR** OF **DUBLIN** WITH THE **LIGHTHOUSE.**

**Aquatint**, by J. FISHER, 1792.

THE **BAY OF DUBLIN,** WITH VIEWS OF THE NORTH WALL HOUSE.

597. **Oil Picture,** by JOSEPH TUDOR. Purchased in 1911.

VIEW OF THE **BAY OF DUBLIN.**

**Aquatint,** by THOMAS MALTON, after F. WHEATLEY, 1785.

THE SHEDS OF **CLONTARF.**

**Aquatint,** by THOMAS MALTON, after F. WHEATLEY, 1785.

VIEW OF **DUBLIN BAY** FROM THE **ROYAL CHARTER SCHOOL.**

577. **Oil Picture,** by WM. ASHFORD, P.R.H.A.

2 ft. 3 in. H., 4 ft. 3½ in. W.

This view, painted in 1794, shows the Royal Charter School, situated on the Clontarf Road. Purchased in 1906.

**DUBLIN,** FROM THE **MAGAZINE HILL.**

**Aquatint,** by J. FISHER, 1792.

Both these views are from Jonathan Fisher's *Scenery of Ireland, &c.*, published in 1795. Presented by Dr. Culwick in 1902.

INSIDE VIEW OF THE **PRIVATE THEATRE, FISHAMBLE STREET.**

Engraving, from *Walker's Hibernian Magazine*, March, 1794. The Private Theatre was constructed on the site of the old Music Hall, and was opened under the management of the Earl of Westmeath and F. E. Jones, on 6th March, 1793, with the "Beggar's Opera." The Auditorium was lavishly decorated by V. Waldre and J. D. Herbert. The amateurs continued to run this theatre until 1796.

**OPENING** OF THE **NEW DOCKS** ON ST. GEORGE'S DAY, 1796.

**Engraving.** This engraving shows the opening of the Ringsend Docks by the Lord Lieutenant, Earl Camden. Presented by Mr. W. G. Strickland in 1906.

VIEWS OF THE **PIGEON HOUSE.**

2602. **Water Colour,** artist unknown.

Shows the Pigeon House, with the Yacht of the Lord Lieutenant, Lord Cornwallis, lying alongside. The "Dorset" yacht was attached to the service of the Lords Lieutenant of Ireland, and was commanded by Sir Alexander Schomberg from 1771 to 1804. Presented by Mr. W. G. Strickland in 1906.

632, 633. **Oil Pictures,** by WM. SADLER.

Two Views of the Pigeon House and South Wall. Presented by Captain Guillamore O'Grady.

## VIEWS OF DUBLIN BY JAMES MALTON.

A series of 25 AQUATINTS, as follows :—

| | | |
|---|---|---|
| The Great Courtyard, Dublin Castle | published | 1792 |
| Custom House ... ... ... ... | ,, | ,, |
| Royal Exchange ... ... ... ... | ,, | ,, |
| Leinster House ... ... ... ... | ,, | ,, |
| Trinity College ... ... ... ... | ,, | 1793 |
| St. Patrick's Cathedral ... ... ... | ,, | ,, |
| Tholsel ... ... ... ... ... | ,, | ,, |
| Charlemont House ... ... ... ... | ,, | ,, |
| College Library ... ... ... ... | ,, | ,, |
| Barracks ... ... ... ... ... | ,, | ,, |
| The Parliament House ... ... ... | ,, | ,, |
| West Front of St. Patrick's Cathedral ... | ,, | ,, |
| Provost's House ... ... ... ... | ,, | 1794 |
| Old Soldiers' Hospital, Kilmainham ... ... | ,, | ,, |
| Royal Infirmary, Phœnix Park ... ... | ,, | ,, |
| Powerscourt House ... ... ... | ,, | 1795 |
| Lying-in Hospital ... ... ... ... | ,, | ,, |
| Rotunda and New Rooms ... ... ... | ,, | ,, |
| Marine School ... ... ... ... | ,, | 1796 |
| St. Stephen's Green ... ... ... | ,, | ,, |
| View of Dublin from the Magazine, Phœnix Park | ,, | ,, |
| View from Capel-street, looking over Essex Bridge | ,, | 1797 |
| St. Catherine's Church, Thomas-street ... | ,, | ,, |
| The Blue-Coat Hospital ... ... ... | ,, | 1798 |
| View of the Law Courts, looking up the Liffey ... | ,, | ,, |

These views were taken in 1791, and the engravings were issued in sets of six between 1791 and 1799, and afterwards in one volume with descriptive letterpress. Sets were also issued coloured. The plate of the Parliament House occurs in two states. The earlier, and scarcer, state has a man driving two pigs in the foreground. In the later state this was erased, and replaced by a man running from a dog ; also the two figures of ladies, in centre, do not appear in second state. The plate of Trinity College is also found in two states, the figures being different in each. There are two different plates of the Custom House.

Besides the twenty-five views, the bound volume also contained, as frontispiece, " The Arms of the City of Dublin," a " Survey of the Bay of Dublin, 1795," and a " Survey of the City of Dublin as it stood in 1610," taken from Speed's map.

Malton struck off a few impressions from the etched plates before they were aquatinted, and coloured them by hand so as to make them practically water-colour drawings. The following examples are in the Gallery :—

**View of Dublin from the Park,** etched outline only.

**The Custom House,** etched outline only. This is a different plate from the one in the series above.

2361. **The Parliament House,** water colour over etched outline. This is the plate in first state as described above.

2292. **Trinity College,** water colour over etched outline. This is the plate with variations as noted above.

THE **CUSTOM HOUSE.**

2638. **Water Colour,** over etched outline.

THE **PROVOST'S HOUSE.**

2639. **Water Colour,** over etched outline.

Malton also did a number of large water colour drawings of Dublin buildings, many of which he exhibited in the Royal Academy, as follows :—

1792. The Portico of the Parliament House.
,, The New Portico to the House of Lords.
1793. The New Custom House.
,, The Tholsel.
1794. Lord Charlemont's Casino at Marino.
1795. Dublin, from the Magazine.
,, The Royal Exchange.
,, Library of Trinity College.
1796. S.E. View of Royal Hospital, Kilmainham.
,, N.W. View of St. Patrick's Cathedral.
1797. St. Stephen's Green.
,, View up the Harbour from Ringsend.
,, The West Front of Trinity College.
,, The Parliament House.
1799. The Law Courts.
,, The Blue-Coat Hospital.
1800. View from Capel-street, looking over Essex Bridge to the Royal Exchange.

**TRINITY COLLEGE.**

2184. **Water Colour Drawing,** by JAMES MALTON. Drawn in 1796.
20½ in. H., 30 in. W.

Exhibited at R.A. in 1797, and at Burlington Fine Arts Club in 1884. Purchased in 1885.

VIEW OF **TRINITY COLLEGE** TAKEN THROUGH THE **COLONNADE** OF THE **PARLIAMENT HOUSE.**

2683. **Water Colour,** by JAMES MALTON.
**Line and Etching,** by WILSON LOWRY, after JAMES MALTON; the figures engraved by THOMAS MALTON after ROBERT SMIRKE, R.A.; 1793. Similar to above, but with variations in the figure.

THE **THOLSEL.**

2185. **Water Colour Drawing,** by JAMES MALTON. Drawn in 1792.
16¼ in. H., 23 in. W.

The Tholsel, which stood in Skinner-row, on the site now occupied by Nos. 1, 2, and 3 Christchurch-place, was built at the latter end of the reign of Charles I., replacing an older building. It was taken down in 1805.

The statues shown in the niches over the entrance represent Charles I. and Charles II. They were the work of William de Keyser, 1684. When the Tholsel was taken down they were removed to Christ Church Cathedral, where they now are.

Exhibited at R.A. in 1793. Presented by William Smith, F.S.A., in 1872.

### ST. CATHERINE'S CHURCH, THOMAS-STREET.

2186. **Water Colour Drawing,** by JAMES MALTON, drawn in 1797. 21 in. H., 30 in. W.

Purchased in 1894.

### THE CASINO AT MARINO.

2631. **Water Colour Drawing,** by JAMES MALTON, drawn in 1795. This drawing has not been engraved. Purchased in 1907.

**Water Colour Drawing,** artist unknown. Purchased in 1914.

**Engraving,** by T. MILTON, after F. WHEATLEY, 1783. Presented by Dr. MacDowel Cosgrave, in 1907.

### THE CUSTOM HOUSE.

2718. **Water Colour,** by JAMES MALTON, drawn in 1793. Purchased in 1914.

### THE BLUE-COAT SCHOOL.

2719. **Water Colour,** by JAMES MALTON, drawn in 1799. Purchased in 1914.

### THE MARINE SCHOOL.

2720. **Water Colour,** by JAMES MALTON, drawn in 1795. Purchased in 1914.

### ST. PATRICK'S CATHEDRAL.

2640. **Water Colour,** by JAMES MALTON. Drawn in 1793.

2637. **Indian Ink Drawing,** interior view, by G. MILLER.

**Engraving,** by W. RADCLYFFE, after P. BYRNE, 1818. (Engraved for Mason's Hibernia.) View of the Choir. Presented by Dr. MacDowel Cosgrave, in 1907.

**Engraving,** by W. SMITH, after P. BYRNE, 1818. (Engraved for Mason's Hibernia.) South-east view. Presented by Dr. MacDowel Cosgrave, in 1907.

**Lithograph,** by J. D. HARDING, after ROBT. O'CALLAGHAN NEWENHAM, 1830. South view. Presented by Mr. W. G. Strickland, in 1906.

**Lithograph,** by J. D. HARDING, after ROBT. O'CALLAGHAN NEWINGHAM, 1830. South-east view. Presented by Dr. MacDowel Cosgrave, 1907.

### CHRIST CHURCH.

**Engraving,** by MEDLAND, from a drawing by BIGARI;—from Gorse's "Antiquities of Ireland," 1791. South-east view.

**Engraving,** by T. Barber, after G. Petrie. Shows the church as it appeared in 1819.

**Engraving,** by J. Greig, after Grattan. South-west view, showing the entrance to the old Four Courts and portion of St. Michael's Church. All presented by Mr. W. G. Strickland, in 1906.

### The FOUNTAIN IN MERRION SQUARE.

**Aquatint,** by J. G. Stadler, after J. J. Barralet.

The Fountain was erected on the west side of Merrion Square in 1791, to the memory of the Duke of Rutland, Lord Lieutenant. The figure of the sea-goddess or nymph shown in the print was brought from a fountain in Mary-street, but has long since disappeared.

### THE ROYAL EXCHANGE.

630. **Water Colour Drawing,** by T. H. Chaigneau. Drawn in 1792.

**Water Colour Drawing,** by Patrick Byrne, R.H.A.
$24\frac{3}{4}$ in. H., 31 in. W.

The drawing shows the interior before the alteration of the Rotunda when taken over by the Corporation as the City Hall. Purchased in 1913.

### The Portico of the HOUSE OF LORDS.

2668. **Water Colour Drawing,** by Samuel Woolley, done in 1797.
21 in. H., $15\frac{1}{2}$ in. W.

Purchased in 1913.

### The Portico of the HOUSE OF LORDS, and View of Part of TRINITY COLLEGE.

**Water Colour Drawing,** by Patrick Byrne, R.H.A.
2 ft. $1\frac{1}{2}$ in. H., 19 in. W.

Purchased in 1913.

### Five Views of the PARLIAMENT HOUSE.

**Engravings,** by P. Mazell and others after Rowland Omer, published by Bernard Scalé in 1767.

### The Old COURTS OF JUSTICE, Christ Church.

**Engraving,** from the *Gentleman's Magazine,* 1788.

The old "Four Courts" were situate on the west side of Christ Church. They were used until 1796, when the present Courts on Inn's Quay were completed. The view is taken from near the entrance, looking towards the screen of the Court of Chancery.

### COLLEGE GREEN.

**Coloured Print,** by R. Havell, after T. S. Roberts.

### View of COLLEGE GREEN and TRINITY COLLEGE.

2576. **Water Colour,** by S. F. Brocas, drawn in 1818. Purchased in 1904.

### College Green with the PARLIAMENT HOUSE.

**Coloured Aquatint,** by R. Havell, after W. Brocas.

PORTICO OF THE **HOUSE OF LORDS** AND **TRINITY COLLEGE.**

**Coloured Aquatint,** by R. HAVELL.

A **SOUTH VIEW** OF THE **RIVER LIFFEY.**

**Coloured Aquatint,** by J. BLUCK, 1807, after a drawing by T. S. ROBERTS. View, looking up the river, from the old Coal Quay and Fruit Market, showing the Four Courts and the ruins of the Coal Quay Bridge, after the flood in December, 1802.

VIEW FROM NEAR THE **FOUR COURTS.**

**Coloured Print,** by R. HAVELL, after T. S. ROBERTS.

VIEW FROM NEAR THE **FOUR COURTS.**

**Pencil Drawing,** by T. S. ROBERTS.

VIEW FROM NEAR THE **CUSTOM HOUSE.**

**Coloured Print,** by R. HAVELL, after T. S. ROBERTS.

THE **CASTLE.**

**Coloured Print,** by R. HAVELL, after T. S. ROBERTS.

**THE NEW POST OFFICE, SACKVILLE STREET.**

**Coloured Print,** by R. HAVELL, probably after T. S. ROBERTS. Published in 1818.

THE **GRAND CANAL HOTEL, PORTOBELLO.**

**Aquatint,** by JAMES FORD, Dublin.

Shows the Harbour of the Grand Canal at Portobello, with the Hotel "opposite the pleasant village of Rathmines," of which we are told that "the beauty and salubrity of the situation, enlivened by the daily arrival and departure of the canal boats render it a truly delightful summer residence." Presented by Mr. W. G. Strickland, in 1906.

THE **NEW STAMP OFFICE** (POWERSCOURT HOUSE).

**Aquatint,** by JAMES FORD, Dublin. Powerscourt House was built in 1774 by Richard Viscount Powerscourt. It was sold in 1807 to the Government by the 4th Viscount, and in 1811 it was occupied by the Commissioners of Stamp Duties. Presented by Mr. W. G. Strickland, in 1906.

THE **MUSEUM, TRINITY COLLEGE.**

**Coloured Aquatint,** after W. B. S. TAYLOR.

THE **GRAND SQUARE, TRINITY COLLEGE,** AT THE QUARTERLY EXAMINATIONS.

**Coloured Aquatint,** by W. B. S. TAYLOR.

**SMOCK ALLEY THEATRE.**

**Engraving,** from the *Gentleman's Magazine,* 1789.

The view shows the front of theatre, which occupied the site on which the church of Saints Michael and John was erected in 1815.

## DALY'S CLUB HOUSE.

**Engraving,** from the *Gentleman's Magazine*, 1790.

About the middle of the 18th century Patrick Daly opened a Chocolate House at Nos. 2 and 3 Dame Street, which became the most famous establishment of its kind in Ireland. In 1790 a new building erected by the members of the Club was completed from the designs of Francis Johnston. It was superbly furnished, and was declared to be the finest Club House in Europe. The Club continued to exist down to about 1823.

## ST. ANDREW'S CHURCH.

**Engraving,** on a business bill-head. This small view is the only one known of the old "Round Church" in St. Andrew Street, built in 1807.

## SARAH'S BRIDGE, ON THE RIVER LIFFEY.

**Aquatint,** drawn and engraved by JOHN JAMES BARRALET, 1793.

## HARCOURT LOCK, ON THE GRAND CANAL.

**Aquatint,** drawn and engraved by JOHN JAMES BARRALET. Barralet's views are amongst the scarcest and least known of Dublin views.

## VIEWS OF DUBLIN BY HENRY BROCAS.

Twelve views, coloured prints, by H. BROCAS, after S. F. BROCAS, as follows :—

View of the Four Courts, looking down the River Liffey.
View of the Corn Exchange, Burgh-quay, and Custom House.
View from Carlisle Bridge.
View of the Post Office and Nelson's Pillar.
View of the Lying-in Hospital and Rutland-square.
View of the Castle Gate and Royal Exchange.
View of the Royal Exchange, Dame-street.
View of the Bank of Ireland, College-green.
College-green.
View of the Custom House.
View of the Castle Chapel.
View of Trinity College from Westmoreland-street.

These views were published by Le Petit, Dublin, and issued, in parts, between 1818 and 1829.

## DUBLIN FROM NEAR THE FOUR COURTS.

2440. **Water Colour,** by S. F. BROCAS. Purchased in 1901.

## QUADRANGLE OF THE FOUR COURTS MARSHALSEA, THOMAS STREET.

**Pencil Drawing,** by Reid, 1860.

SERIES OF VIEWS OF **OLD CHURCHES** AND **CHAPELS** IN **DUBLIN.**

2723. **Drawings in Indian Ink,** artist unknown, about 1818, as follows :—

St. John's ; St. Mark's ; St. James' ; Arran Quay R.C. Chapel ; Manor Street R.C. Chapel ; Fleet Street R.C. Chapel ; Bridge Street R.C. Chapel ; York Street Meeting House ; Whitefriars Street Meeting House ; St. Peter's Church ; St. Luke's Church ; St. Bride's Church ; St. Michan's Church. Presented by the Rev. Rowland Scriven in 1913.

CROW STREET **THEATRE.**

**Indian Ink Drawing,** artist unknown. Presented by the Rev. Rowland Scriven in 1913.

**OLD LONDON BRIDGE** OVER THE RIVER DODDER.

2500. **Water Colour,** by GEORGE V. DU NOYER. Drawn in 1841. Purchased in 1902.

**OLD MILL AT RATHGAR.**

2379. **Water Colour,** by GEORGE PETRIE. Stokes Bequest.

THE **CITY OF DUBLIN** IN 1846.

Bird's-eye view, woodcut from the *Illustrated London News,* 1846.

VIEW OF **DUBLIN,** TAKEN FROM THE **SPIRE OF ST. GEORGE'S CHURCH.**

2450. **Water Colour,** by JAMES MAHONY.
4 ft. H., 5 ft. 3 in. W.
Drawn in 1853. Taylor Bequest.

INTERIOR OF THE **CHAPEL ROYAL,** DUBLIN CASTLE.

2455. **Water Colour,** by JAMES MAHONY.
2 ft. 8 in. H., 2 ft. W.
Drawn in 1854. Taylor Bequest.

THE **DUBLIN EXHIBITION** OF 1853.

**Lithograph,** published by MARLOW BROTHERS.

**VISIT** OF **QUEEN VICTORIA** AND **PRINCE ALBERT** TO THE **DUBLIN EXHIBITION** OF 1853.

2452. **Water Colour,** by JAMES MAHONY.
2 ft. 5 in. H., 2 ft. 2½ in. W.
Taylor Bequest.

**OPENING OF THE DUBLIN EXHIBITION,** 1853, by QUEEN VICTORIA.

2453. **Water Colour,** by JAMES MAHONY.
1 ft. 9 in. H., 2 ft. 3½ in. W.
Taylor Bequest.

THE **BAY** AND **CITY OF DUBLIN,** TAKEN FROM MARINO.

**Aquatint,** by D. HAVELL, after T. L. ROWBOTHAM.

THE **NEW PIER** AND **LIGHTHOUSE** AT HOWTH, FROM IRELAND'S EYE.

**Aquatint,** by D. HAVELL, after T. L. ROWBOTHAM.

## OLD MAPS OF DUBLIN.

**Map of Leinster,** by JOHN SPEED. With a plan of Dublin in 1610, the earliest published map of the city.

**Dublin in 1610,** by JOHN SPEED. This map (11½ in. by 15 in.) is a larger version of the map (6 in. by 7 in.), dated 1610, which appears in a corner of Speed's map of Leinster, above. Its source has not been traced.

**Dublin in 1714,** by HERMAN MOLL. A small map; an inset in Moll's Map of Ireland, 1714. Presented by Dr. MacDowel Cosgrave, in 1907.

**Dublin Bay** and city, Howth, &c., by CAPT. GREENVILLE COLLINS. Inscribed "To His Grace, James, Duke of Ormond, &c., this is humbly dedicated and presented by Capt. G. Collins." From *Great Britain's Coasting Pilot*, a series of charts by Greenville Collins, Hydrographer to the Admiralty, published in 1693.

**Dublin in 1728,** drawn by CHARLES BROOKING, engraved by T. BOWLES. Published in London by John Bowles, in 1728.

Above the map is "A Prospect of the City of Dublin from the North," and on each side are the arms of the Dublin Trades Guilds, and the following views :—

The Front of St. Werburgh's Church.
The Linen Hall.
Dr. Steeven's Hospital.
A Prospect of St. Stephen's Green.
Statue of King William III. in College Green.
The College.
The College Library.
The Lord Mayor's House.
Blue-Coat Boys' Hospital.
The Tholsel.
The Poorhouse.
The Statue of King George I. on Essex Bridge.
The Castle.
The Custom House.
The Barracks.
The Royal Hospital.
Front of St. Anne's Church.
The Corn Market House, Thomas-street.
The Hospital in Steevens-street.
A Prospect of the City Basin.

These views are of much interest, showing many buildings now demolished or much changed; such as the Tholsel; old Essex Bridge, with the statue of King George I. on a pedestal projecting into the river; —this is the statue which is now in the Mansion House Garden, Dawson-street; —the front of St. Anne's Church; the old Custom House which stood on Essex Quay, and the old front of Trinity College.

THE **BAY** AND **HARBOUR** OF **DUBLIN.**

**Engraved,** by E. BOWEN, and published by Bowles, London, in 1728.

PLAN OF THE **STREETS** BETWEEN THE **CASTLE** AND **ESSEX BRIDGE** IN 1751.

Entitled "A survey of the present streets immediately leading to His Majesty's Royal Pallace or Castle of Dublin, November ye 9th, 1751."

PLAN OF THE **SAME GROUND,** SHOWING THE PROPOSED ROUTE OF **PARLIAMENT STREET,** 1753.

Entitled "A Design for opening proper streets or avenues to His Majesty's Royal Pallace, &c., in Dublin, January 15th, 1753." Both presented by Mr. J. F. Fuller, in 1914.

**Dublin in 1753,** by JOHN ROCQUE, engraved by J. J. PERRET.

This map was published in 1754 or 1755. It was followed in 1756 by the large map in four sheets, catalogued below. Both maps were many times subsequently re-engraved and published, with additions, notably by B. Scalé, in 1773. This latter has three small views in the margin, viz., Kildare House, the Barrack, and the Royal Hospital.

**Dublin in 1756,** by JOHN ROCQUE. Large map in four sheets. Presented by the Duke of Leinster.

**Dublin in 1773,** by JOHN ROCQUE. Large map in four sheets. Presented by Mr. George Fottrell.

**Dublin in 1797,** engraved by S. J. NEELE; with vignette by J. COLLYER.

**Dublin in 1831,** by J. COOKE.

This is the map originally published in 1822, on the occasion of the visit of George IV. to Ireland, corrected and re-published in 1831. Round the margin are 24 views of buildings. Presented by Mr. W. G. Strickland.

MAP OF THE PORTION OF THE **GRAND CANAL,** FROM DUBLIN TO MONASTEREVAN.

From drawing by J. BROWNRIGG, Surveyor, 1788. Purchased in 1914.

---

## LIST OF AUTOGRAPTHS.

**(Exhibited in the Portrait Gallery.)**

*A.L.* = Autograph Letter.
*A. L., S.* = Autograph Letter, Signed.
*S.* = Signature.

Balfe, Michael W. *A. L. and Music.*
Becher, Lady (Eliza O'Neill). *A. L., S.*
* Beresford, William, Viscount. *S.*
Bianconi, Charles. *A. L., S.*

* Blessington, Lady. *A. L.*
† Boycot, Capt. C. C. *A. L., S.*
Brocas, Wm. *A. L., S.*
† Bronté, Charlotte. *A. L., S.*
Burke, Sir Bernard. *A. L., S.*
† Burke, Edmund. *S.*
Burton, Sir Frederic W. *A. L., S.*
§ Bushe, Charles K.
Butt, Isaac. *A. L., S.*
* Canning, George. *A. L., S.*
* Charlemont, James, 1st Earl of. *Bank Draft.*
* Clare, John, 1st Earl of. *A. L., S.*
* Cloncurry, Lord. *A. L., S.*
† Crampton, Sir Philip. *A. L., S.*
† Crawford, W. Sharman. *A. L., S.*
§ Croker, T. Crofton. *A. L., S.*
† Cromwell, Oliver. *A. L., S.*
† Cullen, Cardinal. *A. L., S.*
* Curran, J. P. *S.*
† Dalton, John. *S.*
† Daunt, W. J. O'N. *A. L., S.*
† Davis, T. O. *A. L., S.*
D'Israeli, B. *A. L., S.*
Doyle, Richard. *A. L., S.*
† Duffy, Sir C. G. *A. L., S.*
Dufferin, Marquess of. *A. L.*
Edgeworth, Richd. Lovell. *A. L., S.*
† Edgeworth, Maria. *A. L., S.*
* Faulkner, George. *S.*
† FitzGerald, Lord Edward. *A. L., S.*
FitzPatrick, W. J. *A. L., S.*
Ginkell, Godert de. *S.*
§ Gough, Hugh, 1st Viscount.
* Grattan, Henry. *A. L., S., and Bank Draft.*
† Griffin, Gerald. *A. L., S.*
† Hall, Mrs. A. M. *S.*
† Hamilton, W. Rowan. *S.*
† Harvey, William H. *A. L., S.*
Hayes, M. Angelo, R.H.A. *S.*
† Jameson, Mrs. *A. L.*
Jebb, Bp. John. *A. L., S.*
Jones, Sir T. A., P.R.H.A. *A. L., S.*
* Lake, Lord. *S.*
† Larcom, Sir Thomas. *A. L., S.*
Lecky, W. E. H. *A. L., S.*
† Leinster, Charles W., 4th Duke of. *A. L.*
Lever, Charles. *A. L., S.*
§ Lover, Samuel. *Verses.*
† MacHale, Archbishop. *A. L., S.*
† Madden, R. R. *A. L., S.*
† Mathew, Rev. Theobald. *A. L., S.*

† Meagher, Thomas Francis. *S.*
Meehan, Rev. C. P. *S.*
Moira—*See* Rawdon.
* Monck, Charles, 4th Viscount. *S.*
Moore, Thomas. *A. L., S., and Music.*
* Morgan, Lady. *A. L., S.*
Mornington, Garret, 1st Earl of. *A. L., S.*
* Napier, Lord Chancellor. *A. L., S..*
§ Norbury, John, 1st Earl of.
† O'Brien, William Smith. *A. L., S.*
* O'Connell, Daniel. *A. L., S.*
O'Connor, Fergus. *Frank.*
† O'Curry, Eugene. *S.*
† O'Donovan, John. *A. L., S.*
† O'Hagan, Thomas, Lord. *A. L., S.*
O'Neill, Miss Eliza.—*See* Becher.
* Ouseley, Sir Gore. *A. L., S.*
† Parnell, Charles Stuart. *A. L., S.*
* Parnell, Sir Henry. *S.*
† Petrie, George. *A. L., S.*
† Plunket, William C., 1st Lord. *A. L., S.*
* Ponsonby, George. *A. L., S.*
* Rawdon, Francis, Lord. *A. L., S.*
† Rosse, William, 3rd Earl of. *A. L., S.*
† Shackleton, Richard. *A. L., S.*
Sheil, R. L. *Frank.*
* Sullivan, A. M. *A. L., S.*
† Swift, Jonathan. *S.*
Taylor, Col. Meadows. *A. L., S.*
Tighe, Mrs. Mary. *S.*
Todd, J. Henthorn. *S.*
Tone, Theobald Wolfe. *S.*
Tyndall, John. *A. L., S.*
§ Victoria, Queen. *A. L.*
Richard, Marquis Wellesley, when Lord Mornington. *A. L., S.*
Do., *A. L., S.*
‡ Wellington, Duke of, when Sir Arthur Wellesley, *S.*
Do. *A. L., S.*
Whiteside, Jas. *A. L., S.*
† Wilde, Sir William. *A. L., S.*

* Presented by Richard Greene, Esq.
† Presented by Alfred Webb, Esq.
‡ Presented by Francis Wellesley, Esq.
§ Presented by the Hon. Gerald Ponsonby.

# SCULPTURE.

## CASTS

**From the sculptures of the Parthenon and from statues, busts, and other examples of Greek and Greco-Roman Art Modern sculpture, chiefly Portrait Busts in marble, will be found in the Portrait Gallery.**

*The letters M.B.M. signify that the original marble is in the British Museum.*

## SCULPTURE FROM THE PARTHENON.

A brief description of the Parthenon at Athens, from which, in its ruined condition, the great works of sculpture, now in the British Museum, were taken by Lord Elgin, which are here represented by casts, may not be unacceptable. It holds the first rank among the combined architectural and sculptural achievements of mankind.

The Parthenon, the temple of the virgin goddess, Pallas Athenè, stood on the Akropolis of Athens, and was constructed by Iktinos, during the administration of Perikles, between 454 and 438 B.C. The sculptural decorations and probably the whole design of the temple were executed under the superintendence of Pheidias. It is an oblong building of the Doric order, 228 feet long by 101 feet wide, on the level of the colonnade. The *cella*, within the colonnade, contained the great statue of Athenè executed in gold and ivory, one of the most celebrated works of Pheidias. At the eastern and western end of the building the pediments rise in triangles above the external architrave and frieze surmounting the colonnade. In these pediments were represented, in entire relief, on the eastern the birth of Athenè, on the western the contest of Athenè and Poseidon for the soil of Attica. Along the frieze of the colonnade the metopes (see XXII. to XXX.) alternated with the triglyphs. Within the colonnade, along the outer wall of the cella, ran the Panathenaic frieze. (See XXXVII. to XLII.)

XXII. to XXX., both numbers inclusive, are casts from the Metopes of the Parthenon, of which the original marbles are in the British Museum. They are set in panels on the wall of the sculpture-hall. No. XXIII. on the east wall is placed between two of the triglyphs cast from the Parthenon in order to show the original position. The Metopes represent the battle between the Centaurs and Lapithæ. They are about 4 feet 2 inches square, and were originally seen at a height of nearly 44 feet from the ground.

XXXVII. to XLII., set in panels along the wall of the sculpture-hall, under the metopes, are casts from the marbles of the Panathenaic frieze, which ran along the exterior wall of the cella or inner temple of the Parthenon, which are in the British Museum. Where two slabs, not originally consecutive, are placed in the same panel a line of demarcation is given by a narrow style.

It is said that the marbles of the Panathenaic frieze were coloured. They extended 380 feet, and represented the whole of the solemn procession to the temple of Athenè during the great festival, which was held once in four years, in the third year of each Olympiad. Every freeborn inhabitant of Attica was entitled to assist at it. Many are on horseback, others about to mount, some in chariots, some leading the sacrificial oxen and other victims; some bearing offerings, and presenting the sacred veil in presence of the gods, seated on thrones.

XLIV. The Horses of Hyperion, or morning. 4 ft. H., 6 ft. 5 in. W. They were placed in the acute angle of the South end of the Pediment. Before them, Hyperion's head and arms were just seen rising from the sea, and curbing the spirit of his horses. These, by their play of line, carry the eye upward towards the apex.

XLV. Theseus (4 ft. H., 6 ft. W.), from the Eastern Pediment; recumbent on a lion's skin, turned towards the horses. The attitude of the figure resembles that of Hercules on several coins.

XLVI. Demeter (Ceres) and Persephonè (Proserpine) succeed the figure of Theseus. 5 ft. H. to top of shoulder, 6 ft. 4 in. W. The heads and hands are wanting, but the rest of the figures are sufficiently well preserved to exhibit the powers of Pheidias in drapery. They are seated on low square seats covered with folded carpets or cushions, and are designed to suit the ascending line of the upper cornice of the pediment.

XLVII. Iris. 5 ft. H. to top of shoulder. The messenger to earth of the tidings of the miraculous birth, supposed to have formed the central group of the Pediment.

XLVIII. One of the Fates. 4 ft. 2 in. H. to top of shoulder. Between this and Iris is the total lapse of the central composition; and this figure is under the descending line of the Pediment towards the north.

XLIX. Two of the Fates (3 ft. 8 in. H., 7 ft. 5 in. W.), and Head of the Horse of Night. One of the Fates is recumbent, resting on the knee of her sister, who is seated. This group occupied the northern angle of the Pediment.

L. Ilissus. 2 ft. 6 in. H., 6 ft. W. A recumbent figure of a river god from the extreme north angle of the Western Pediment, commonly called the Ilissus.

## STATUES.

The restorations referred to are those in the original statues.

LI. Venus or Dione. Townley Collection, British Museum. 6 ft. 7 in H. The original statue, which was found at Ostia, among the ruins of the baths of Claudius, in 1776, is in marble, in two pieces, joined, as is also the cast, at the lower part of the body, within the drapery. A similar statue, called the Venus of Arles, is in the Louvre. The left arm, right hand, and tip of the nose are restorations.

LIII. Discobolus or Quoit Thrower. From the Vatican. 5 ft. 10 in. H. This statue was found at Tivoli, and is probably an ancient copy of the one in bronze by Myron, a Greek sculptor; circa B.C. 434. There is a repetition in the British Museum. The left hand is a restoration.

LVII. A Satyr, commonly called the Rondinini Faun. British Museum. 5 ft. $9\frac{3}{4}$ in. H.

LVIII. Laocoon. From the Vatican. 6 ft. 3 in, H., 4 ft. 9 in. W. 7 ft. 2 in. to top of the outstretched hand. The original of this group, in Grechetto marble, composed of six blocks, was found in the ruins of the palace of Titus in 1506. Laocoon, the son of Priam, and priest of Apollo, had endeavoured to prevent the entry of the wooden horse devised by the Greeks to introduce within its body a force into Troy, and thus drew upon himself the vengeance of the gods, who had willed the destruction of Troy. The group represents him and his two sons struggling in death agony against the serpents sent by the gods.

The right hand of the eldest son, the right arm and foot of the younger son and the right arm and part of shoulder of Laocoon are restorations. The original group is supposed to be the work of three Rhodian sculptors—Apollodorus. Athenodorus, and Agesander, and is described by Pliny, who saw it in the palace of Titus. Another restoration is in Florence, in which the right arm of Laocoon is bent towards the head. Presented by Lord Cloncurry.

LXI. Ariadne. 4 ft. 9 in. H. She holds a staff in her right hand over her shoulder, a bunch of grapes in her left hand; a young panther sports at her feet. M.B.M. Townley Collection.

LXV. Venus. 3 ft. 4 in. H. This graceful statue seems to have been wrongly restored as there is evidence of her having originally held some object in contact with her chin. Some drapery falls from her right leg. Found at Ostia, in 1775. M.B.M.

LXVII. Athlete with the Strigil, called Apoxyomenos. 6 ft. 4 in. H. A youth is represented using the strigil or scraper, used in the ancient baths and by athletes. From the statue in marble, in the Vatican, which is supposed to be a copy of the lost bronze original by Lysippus, mentioned by Pliny as having so charmed the Emperor Tiberius, that he ordered it to be removed from its place in the baths of Agrippa to his own apartments; but the Roman people insisted on its restoration to its original site.

Found in an excavation at the Vicolo delle Palme (Alley of the Palms), in the Trastevere, Rome, in 1849, now in the Vatican. Sole restoration, the extremity of the right hand.

LXX. Venus of Milo. 6 ft. 8 in. H. This noble relic of ancient art was discovered near the Theatre in the Island of Milo—the ancient Melos, in 1820. In the Louvre.

LXXI. Pudicitia, or Modesty. 6 ft. 10 in. H. This beautiful draped figure is familiar from its frequent repetition on medallions inscribed with the name Pudicitia. It has been also called a portrait

of Livia, and supposed to represent a tragic muse. It was removed by Clement XIV. (Ganganelli), from the Villa Mattei to the Vatican, in 1777.

LXXII. Calliope, the Muse of Epic Poetry. 4 ft. 5 in. h. This figure, seated on a rock, her left hand upon her knee, holding a tablet, the right hand upraised as if it held the stylus or pen, is supposed to represent the Muse of Epic Poetry; or Clio, the Muse of History. In the Vatican.

LXXVIII. The Gladiator, or Warrior of Agasias. 5 ft. h., 3 ft. 9 in. w. This statue, called a Gladiator, but which more probably represents a combatant defending himself against an enemy on horseback, was the work of the Ephesian artist, Agasias. It was found during the pontificate of Paul V., at Antium, on the sea-shore, where the Apollo (Belvedere) had been found a century before, and has generally been called the fighting Gladiator, or Borghese Gladiator, from its localization in the Villa Borghese. In the Louvre. The entire right arm and right ear are restorations.

LXXXI. Hygeia. 4 ft. 7 in. h. The Goddess of Health, daughter of Æsculapius. A closely-draped figure holding a serpent in her right hand, which she turns towards a cup held in her left. In the Louvre.

CXVIII. Torso of a small Statue of Venus. M.B.M.

## BUSTS.

LXXXIII. Apollo. Brought from Rome by Lord Cawdor. M.B.M.

LXXXIV. Head of a Female. Unknown. She wears her hair rolled back, and a veil falls down from the back of her head on her shoulders. From Halicarnassus. M.B.M.

LXXXV. Juno, crowned with a broad indented diadem. M.B.M.

LXXXVI. Homer. A terminal head. Found among the ruins of Baiæ in 1780. M.B.M.

LXXXVII. Demosthenes, the great orator and statesman, born about 385 b.c. M.B.M.

LXXXIX. Julius Cæsar. M.B.M.

XCI. Atys. Found at Rome in the Villa Palombara. M.B.M.

XCIV. Hippocrates, the most distinguished of ancient physicians, born at Cos about 460 b.c. Found near Albano, among the ruins of the Villa of Marcus Varro. The nose and the upper part of the left ear, also the neck and bust, are modern. M.B.M.

XCV. Clytie. This exquisite bust rises out of the flower of the Nymphœa lotus, and is supposed to represent Clytie, said to have been turned into a sunflower. The original, in the Townley Collection, was purchased at Naples from the Laurenzano family in 1772. M.B.M.

XCVII. Antinous. Colossal, in the character of Bacchus crowned with ivy. This head, with several parts of the statue to which it belonged, was found in 1770 in small pieces used as stones in a wall, erected during the barbarous ages in the grounds called La Tenuta della Tedesca, near the Villa Pamphile, Rome. M.B.M.

XCVIII. Hercules. A colossal head, dug up at the foot of Mount Vesuvius, where it had been buried under the lava from the volcano. From Sir William Hamilton's Collection. M.B.M.

XCIX. Unknown. Brought to England by Mr. Lyde Brown. It is variously called the German prisoner, Arminius, Decebatus, or Caractacus. Original M.B.M.

C. Diomedes, so called; otherwise one of the Homeric heroes. Found in 1771, by Mr. Gavin Hamilton, in that part of Hadrian's Villa, called Pantinella. Nose, small portion of each lip, lobe of left ear, and bust modern restorations. M.B.M.

CI. Minerva. The head only is antique. It was found in 1786 in the Villa Casali, among ruins supposed to have belonged to the baths of Olympiodorus. The helmet and the bust, which are of bronze, (in the original) are, with some variation, copied from an ancient bust of Minerva, which was formerly in the Vatican, but is now in Paris.

CII. Dione, the Mother of Venus. M.B.M.

CIII. Trajan, Roman Emperor. This bust is remarkable for its low forehead, which, however, is found on all coins of this Emperor. Discovered in the Campagna of Rome in 1776 by Mr. Gavin Hamilton.

CIV. Augustus. Formerly in the collection of Edmund Burke. M.B.M.

CVI. Plautilla, wife of the Emperor Caracalla. M.B.M.

CVII. Empress Faustina, the younger, wife of the Emperor Marcus Aurelius. M.B.M.

CVIII. Female Head. Unknown. The sockets of the eyes are hollow, and were originally filled with coloured stones of other material. M.B.M.

CIX. Muse, crowned with a wreath of laurel. M.B.M.

CX. Jupiter. Presented by Sir George F. Hodson, Bart.

# MODERN SCULPTURE.

VENUS APHRODITE, commonly called the Crouching Venus. A modern copy, in marble, executed in Rome, by Giacomo Vanelli from the statue in the Vatican, which was found towards the end of the 18th century at Salona. The end of the right foot, the left hand, right fore-arm, and the hair, and upper part of the head are restorations. Presented by Mrs. Carmichael in 1863. (In Italian Gallery.)

BOY EXTRACTING THORN. A modern copy, in marble, by Giacomo Vanelli, from the bronze statue now in Rome. Presented by Mrs. Carmichael in 1863. (In Italian Gallery.)

THE KNUCKLE-BONE PLAYER. Bronze statuette, by Gustav Natorp. Presented by the artist in 1896. (In Italian Gallery.)

APOLLO. Marble statue by F. M. Poncet. Presented by Chas. Wm., 4th Duke of Leinster, in 1878. This statue formerly stood in the Bow of the large room in Leinster House.

THE DANCING FAUN. Bronze statuette from the antique. Presented by Mr. James F. D'Arcy, in 1903. The following are in the Portrait Gallery. For full description see CATALOGUE OF PORTRAIT GALLERY.

BUST OF THOMAS MOORE, R.H.A. Marble ; by Christopher Moore. Presented by Fras. Wm., 2nd Earl of Charlemont, in 1873.

BUST OF DANIEL MACLISE. Marble ; by John Thomas. Purchased in 1874. A replica of the same ; presented by Mrs. Middleton in 1892.

BUST OF MICHAEL W. BALFE. Marble ; by Sir Thomas Farrell, P.R.H.A. Presented by the Balfe Memorial Committee in 1878.

BUST OF GEORGE FREDERICK WILLIAM, EARL OF CARLISLE. Marble ; by Christopher Moore, R.H.A. Purchased in 1890.

BUST OF HENRY GRATTAN. Marble ; by Peter Turnerelli. Purchased in 1882.

BUST OF DANIEL O'CONNELL. Marble ; by John Jones. Presented by Mr. Vincent Scully, in 1885.

BUST OF DR. BARTHOLOMEW LLOYD. Marble ; by T. Kirk, R.H.A. Bequeathed by Miss Elizabeth Lloyd, 1891.

BUST OF KING GEORGE III. Marble ; by Edward Smyth.

BUST OF THE MARQUESS WELLESLEY. Bronze ; by Sir Francis Chantrey, R.A. Presented by Mr. Alfred Montgomery, in 1889.

BUST OF REV. JAMES HEALY. Bronze ; by L. Chavalliaud. Posthumous bust. Executed for, and presented to the Gallery by, Mr. Henry Yates Thompson, in 1896.

Bust of John Doyle. Plaster; by Christopher Moore, R.H.A.

Bust of Bishop Doyle, J.K.L. Plaster. Purchased in 1896.

Bust of Thomas O. Davis. Plaster model of a bust, by Christopher Moore, R.H.A. Presented by Sir Charles Gavan Duffy in 1887.

Bust of W. G. H. Lecky. Bronze; by Sir Edgar Boehm. Presented by Mrs. Lecky.

Bust of Denis O'Sullivan, Singer. Bronze; by Derwent Wood.

Bust of the O'Gorman Mahon. Terra cotta; by J. Adams Acton. Presented in 1913.

Daniel O'Connell. Marble Statuette; by Count D'Orsay, 1847.

Bust of Sir Thomas N. Deane, R.H.A. Bronze; by John Hughes, R.H.A. Presented by Lady Deane, in 1903.

Bust of Dean Swift. Marble; ascribed to Van Nost. Purchased in 1902.

Bust of Lord Chancellor Plunket. Plaster; by Christopher Moore, R.H.A. Purchased in 1903.

Bust of Charles Kendal Bushe. Plaster; by P. Turnerelli. Purchased in 1903.

Equestrian Statuette of King James II. Bronze; by Larson, after J. Wyck. Purchased in 1902.

Bust of Viscount Beresford. Marble. Purchased in 1903.

Bust of William Dargan. Marble; by J. E. Jones. Presented by Mr. George Allen Phillips, in 1905.

Bust of Francis Danby. Plaster; by Christopher Moore, R.H.A. Purchased in 1913.

Bust of Sir Thomas Wyse. Marble; by Cossos and Broutos, Athens. Presented by Miss Wyse, 1907.

Bust of Sir Edward Stanley. Plaster; by Constantine Panormo. Presented by Mr. E. Stanley Robertson in 1903.

# PART II.

## MILLTOWN COLLECTION.

**BATTONI** (POMPEO) ; B. 1708 ; D. 1787. *Italian School.*

Battoni was born at Lucca, but studied in Rome, where he rose to be considered the chief painter of his time. He appears to have been a great traveller, for his portraits are found in a large number of the great houses of Great Britain and Ireland, as well as on the Continent. He is said to have painted no fewer than twenty-seven crowned heads in his time.

**1.** *Portrait of Joseph Leeson, afterwards 1st Earl of Milltown.*

Three-quarter length, standing, in loose green, fur-trimmed coat, showing sleeves of red coat underneath. 4 ft. 6 in. H., 3 ft. 4 in. W.

**2.** *Portrait of Joseph Leeson, afterwards 2nd Earl of Milltown.*

Three-quarter length, standing in blue, fur-trimmed gown. 3 ft. 3 in. H., 2 ft. W.

**3.** *Portrait of a Lady as Diana.*

Seated in a landscape ; with two greyhounds. 1 ft. 7 in. H., 1 ft. 4 in. W.

*School of Battoni.*

**4.** *Venus and Cupid.*

Venus reclining on a couch ; Cupid seated by her kisses her on the lips. 2 ft. 4 in. H., 1 ft. 10 in. W.

**BELLOTTO** (BERNARDO) ; B. 1720 (?) ; D. 1760. *Italian School.*

For biography see Part I. (Bellotto.)

*Studio of Bellotto :—*

**5.** *The Grand Canal, Venice, with the Church of Santa Maria della Salute.* 3 ft. H., 2 ft. W.

**BOTH** (JAN) ; B. 1610 (?) ; D. 1652. *Dutch School.*

For biography see Part I.

**6.** *A Horse drinking.*

A white horse drinking from a trough, held by a man in wide-brimmed hat and red coat ; a brown horse in background of high rocks. 12½ in. H., 9½ in. W.

**BREENBERGH** (BARTHOLOMEUS) ; B. about 1620 ; D. after 1663. *Dutch School.*

**6A.** *Landscape with Ruin.*

A large ruined building, with figures and cattle in the foreground. 2 ft. 1 in. H., 1 ft. 8 in. W.

**CARRIERA** (ROSALBA); B. 1675; D. 1757. *Italian School.*

Pastellist. She was born in Venice, and became the pupil of J. A. Lazzari. She visited France and the United Kingdom. Ten years before her death she became blind, and spent her last years in works of charity. Her sister, Giovanna, was also an excellent worker in pastel.

**7, 8, 9, 10, 11, 12.** *Six female heads, in Pastel.*

14 in. H., 12 in. W.

**CLAUDE.**—See GELLÉE.

**DUGHET** (GASPARD); known as Gaspard Poussin; B. 1613; D. 1675. *French School.*

Gaspard Dughet was the brother-in-law of Nicholas Poussin, under whom he studied and whose name he adopted. He was born in Rome of French parents, and spent most of his life there.

**13.** *Landscape, with figures.*

An extensive wooded landscape, with high hill on the left. A town in the distance, and a river falling in cascades over rocks in the foreground. Figures of muleteers and others. 2 ft. 7 in. H., 4 ft. 8 in. W.

**FERG** (FRANS PAUL); B. 1689; D. 1740. *German School.*

A prolific painter, with some technical skill. He was born in Vienna and died in London. His subjects are usually of the petty-historical class.

**14.** *Attack.*

Roman soldiers fighting amongst rocks. 11 in. H., 8½ in. W.

**15.** *Defence.*

Soldiers defending a position amongst rocks. 11 in. H., 8½ in. W.

**FIJT** (JAN); B. 1611; D. 1661. *Flemish School.*

For biography see Part I.

**16.** *Dog and Dead Game in a Landscape.*

Landscape, with dog seated on the left, and dead hare and birds. 3 ft. 3 in. H., 2 ft. 6 in. W.

**17.** *Poultry.*

A large cock and a hen in the middle of the picture; two rabbits and a basket of pigeons. A cat creeping along a wall. 3 ft. 3 in. H., 2 ft. 6 in. W.

**GARDNER** (DANIEL); B. 1750; D. 1805. *British School.*

A native of Kendal. His portraits, which are mostly in pastel, are now much sought after by collectors.

**18.** *Charles, First Earl of Yarborough, as a boy.*

In gouache; oval. Bust portrait of a boy in red coat, with white collar, and large black hat with feather. 12 in. H., 11 in. W.

**GELLÉE** (CLAUDE), called CLAUDE LORRAINE; B. 1600; D. 1682. *French School.*

Claude was the son of a pastry-cook, and was born at Champagne, in the Duchy of Lorraine. He found his way to Rome about the year 1613, and there entered the service of Agostino Tassi, a landscape painter. He passed most of his life in Rome, although he frequently made short stays in other places. He died in Rome.

**19.** *View of the Campo Vaccino, the Roman Forum, from the foot of the Capitol.*

This is a replica or very good old copy of a picture in the Louvre. 2 ft. 5 in. H., 2 ft. 11 in. W.

**ISABEY** (JEAN BAPTISTE); B. 1767; D. 1855. *French School.*

Studied under Claudot, Girardot, and David. He painted innumerable miniatures of Napoleon.

**20.** *Miniature Portrait of Napoleon.*

**LEBEL** (CLEMENT LOUIS MARIE ANNE); B. 1772; D. 1806. *French School.*

A decorative painter, who worked chiefly on panels for insertion in the boiseries of the Louis XVI. period. The museums of Caen and Orleans have examples of his work. He was a pupil of Lemoine.

**21.** *Fête Champetre.*

An assemblage of ladies and gentlemen seated and standing under trees. In the foreground, on the right, a couple dancing. 1 ft. 6 in. H., 1 ft. 2 in. W.

**22.** *Fête Champetre.*

A group of figures in a landscape, singing and playing upon various instruments. 1 ft. 6 in. H., 1 ft. 2 in. W.

**LEBRUN** (CHARLES); B. 1619; D. 1690. *French School.*

*School of Lebrun:—*

**23.** *Bacchus and Ariadne.*

Bacchus is addressing Ariadne, who is still tearful. The ship of Theseus in the offing. 3 ft. 1 in. H., 2 ft. 6 in. W.

**LEMOINE** (or LEMOYNE, FRANCOIS); B. 1688; D. 1737. *French School.*

A pupil of Louis Galloche. He was much employed as a painter of ceilings, panels in churches, and similar monumental works.

**24.** *Sketch for a picture of Elymas, the Sorcerer, struck blind.*

Numerous figures. The action takes place before a judge seated on a high throne. 3 ft. H., 2 ft. 6 in. W.

**PANINI** (GIOVANNI PAOLO); B. 1692; D. 1765. *Italian School.*

For biography see Part I. of Catalogue.

**25.** *The Colisseum.*

3 ft. 3 in. H., 2 ft. 5 in. W.

**26.** *The Forum.*

3 ft. 3 in. H., 2 ft. 5 in. W.

**27.** *Roman Ruins.*

3 ft. 3 in. H., 2 ft. 5 in. W.

**28.** *Roman Ruins.*

3 ft. 3 in. H., 2 ft. 5 in. W.

**PATER** (JEAN-BAPTISTE); B. 1696; D. 1736. *French School.*

Pater was a pupil of Watteau. He was such an industrious painter that he is said to have shortened his life by his application. He painted the same subjects as his master, often with a skill not far inferior to his.

**29.** *Fête Champetre.*

A number of figures seated in a landscape. On the left a girl on a swing. 18½ in. H., 15 in. W.

**30.** *Fête Champetre.*

A company of ladies and gentlemen in a landscape. In the foreground a couple dancing to the music of bag-pipes played by a man seated on the right. 18½ in. H., 15 in. W.

**31.** *Rural Scene, with figures.*

A pic-nic, or fair, with numerous figures. In the centre a party amusing themselves under a rough shelter tent. 13½ in. H., 10 in. W.

**POUSSIN** (GASPARD).—See DUGHET.

**POUSSIN** (NICHOLAS); B. 1594; D. 1665. *French School.*

For biography see Part I.

**32.** *The Holy Family.*

The Virgin seated with the Child on her lap. On her right is Elizabeth with the infant St. John, and on her left children or amorini with flowers. Behind stands Joseph and a woman. View of a town in the background. 3 ft. 6 in. H., 2 ft. 8 in. W.

**REYNOLDS** (SIR JOSHUA); B. 1723; D. 1792. *English School.*

For biography see Part I.

**33.** *Portrait Group; George, 2nd Earl Temple, afterwards 1st Marquess of Buckingham; Mary Elizabeth Countess Temple, and Countess Nugent in her own right, and their son, Richard Greville, Earl Temple, afterwards 2nd Marquess.*

Whole length figures. The Earl is standing, facing the right, holding his son by the hand; his wife is seated to the left sketching his portrait; a black boy kneeling behind the boy. Formerly in the Stowe collection. 7 ft. 11 in. H., 6 ft. W.

**34.** *Parody on the "School of Athens."*

A composition of 23 figures arranged like those in Raphael's celebrated fresco, and with similar background. The figures are all portraits of gentlemen who were in Rome with Reynolds, and include himself. Painted in Rome about 1751. 4 ft. 6 in. H., 3 ft. 4 in. W.

**35.** *Caricature.*

Two small full-length figures, the 1st Earl of Mayo and the 1st Earl of Milltown. Painted in Rome about 1751. 2 ft. 6 in. H., 1 ft. 9 in. W.

**36.** *Caricature.*

Group of four small full-length figures, the Earl of Ailesbury, Mr. Ward, and 2nd Earl of Milltown standing; Mr. Henry of Straffan seated. Painted in Rome about 1751. 2 ft. 1 in. H., 1 ft. 7½ in. W.

**37.** *Caricature.*

Group of four small full-length figures, the Earl of Cassilis and Mr. Ward standing, the former playing a flute, the latter singing; the Earl of Charlemont playing on a flageolet, and Mr. Phelps on a violincello, both seated. Painted in Rome about 1751. 2 ft. 1 in. H., 1 ft. 8½ in. W.

**ROSA** (SALVATORE); B. 1615; D. 1673. *Neapolitan School.*

For biography see Part I.

**38.** *Mountainous Landscape, with Figures.*

A mountain landscape with trees; figures and goats in the foreground. 3 ft. 2 in. H., 2 ft. 5 in. W.

**39.** *Mountainous Landscape, with Figures.*

A small lake, surrounded by wooded mountains. Two figures standing on a rock in the foreground. 3 ft. 2 in. H., 2 ft. 5 in. W.

**SMITH** (GEORGE); B. 1714; D. 1776. *British School.*

Known as Smith of Chichester. Many of his works were engraved by Woollett, and he once obtained a prize from the Society of Arts over the head of Richard Wilson.

*Ascribed to Smith :—*

**40.** *Landscape.*

An extensive view of wooded country, with hills and a town in the distance. 4 ft. 3 in. H., 3 ft. 4½ in. W.

**SWANEVELD** (HERMANN VAN); B. 1600 (?); D. 1655 or 1656. *Dutch School.*

He studied under Claude, in Rome, and worked chiefly in Rome and in Paris, where he died.

**41.** *Landscape, with ruined Temple and Figures.*

4 ft. 7 in. H., 4 ft. 2 in. W.

**UTRECHT** (Adriaen van); b. 1599; d. 1652. *Flemish School.*

A native of Antwerp, where he also died. He was a pupil of Harmen de Neyt.

**42.** *Still life.*

A table on which are dead game, fruit, etc. 4 ft. 2½ in. h., 3 ft. 2 in. w.

**VERSCHUIER** (Lieve); b. 1630 (?); d. 1686. *Dutch School.*

A native probably of Rotterdam, where he spent most of his life and was buried at death. He was the son of the sculptor, Pieter Cornelis Verschnier.

**43.** *A Seaport.*

A seaport with a large ship firing a salute. 1 ft. 10 in. h., 1 ft. 5 in. w.

**VERONESE** (Paolo); b. 1528; d. 1588. *Italian School.*

For biography see Part I.

**44.** *Europa.*

Europa seated on the bull, surrounded with her attendants. 1 ft. 10 in. h., 1 ft. 3 in. w.

**45.** *The Finding of Moses.*

The infant Moses being shown to the Princess, who stands with her attendants on the bank of the river. 1 ft. 11 in. h., 1 ft. 7½ in. w.

**WILSON** (Richard); b. 1714; d. 1782. *British School.*

For biography see Part I.

**46.** *View from Tivoli, over the Roman Campagna.*

2 ft. 2 in. h., 1 ft. 8 in. w.

**47.** *Tivoli.*

2 ft. 2 in. h., 1 ft. 8 in. w.

**WYCK** (Jan); b. 1640 (?); d. 1702. *Dutch School.*

Jan Wyck was the pupil of his father, Thomas Wyck, with whom he came to England in his early years. He painted battle pictures chiefly, his best known work being the battle of the Boyne. His small pictures are better than those on a larger scale, however. He died at Mortlake, near London.

**48.** *A Cavalry Combat.*

A group of horsemen engaged in the foreground. An engagement before a town in the background. 15 in. h., 11½ in. w.

**49.** *After the Combat.*

The wounded being carried from the field. In the foreground to the right two horsemen, and a dying man being attended to by a friar. 15 in. h., 11½ in. w.

## PICTURES BY UNIDENTIFIED PAINTERS.

**50.** *Male Portrait.* *German School.*

Bust portrait; in black dress, with high collar and ruff, and small black cap. 13 in. H., 10 in. W.

**51.** *Female Portrait.* *German School.*

Bust portrait, in black dress, cut low in front, with white collar; white linen headdress. 12½ in. H., 10 in. W.

**52.** *Charity.* *School of Rubens.*

A lady, richly dressed, standing, with her attendants, and distributing alms to a crowd of beggars. 1 ft. 10 in. H., 1 ft. 4 in. W.

**53.** *Male Portrait.* *Spanish School.*

An old man seated in a chair covered with red leather. Dressed in black, with large white collar. He holds his gloves in his left hand. 2 ft. 10 in. H., 2 ft. 3 in. W.

**54.** *A Sleeping Shepherd.* *French School.*

A shepherd asleep on the ground. An ox and sheep behind him. Circular. 8 in.

**55.** *Boy and Old Man.* *French School.*

Two half-length figures; an old man in red robe, leaning on stick; a boy facing him. 11 in. H., 7½ in. W.

**56.** *Coast Scene.* *English School.*

A small boy with boats in the foreground; a village in the background. 12½ in. H., 9 in. W.

**57.** *A Franciscan Hermit.* *Italian-Flemish School.*

A Hermit in brown habit seated amongst rocks, his hands clasped over a crucifix. In the sky an angel playing on a violin. 1 ft. 7 in. H., 1 ft. 3 in. W.

**58.** *Family Group.* *French School.*

A nude figure of a woman seated on a rock with two children. A man in the background. 4 ft. 5 in. H., 2 ft. 1 in. W.

**59.** *Portrait of Anne Stanhope, Duchess of Somerset.*

Bust portrait, in fur-trimmed gown and black and white lace ruff. A shield of arms in upper right hand corner. Anne, daughter of Sir Edward Stanhope and wife of Edward, 1st Duke of Somerset. 1 ft. 8 in. H., 1 ft. 4½ in. W.

# APPENDIX.

## RECENT ACQUISITIONS

AND

## PICTURES TEMPORARILY WITHDRAWN FROM EXHIBITION AND NOW RE-HUNG.

**BEERSTRATEN** (JAN ABRAHAMSZ); born at Amsterdam in 1622; died there in 1666. *Dutch School.*

A native of Amsterdam, where he passed his life, and where his best works are to be seen. His pictures are generally of coast scenes and views of towns with figures.

**679.** *A Winter Scene.*

A town gate, with drawbridge over a frozen moat. On the ice are numerous figures skating. Presented by Sir Hugh Lane in 1914. 29½ in. H., 41 in. W.

**DEL MAZO** (JUAN BAUTISTA MARTINEZ); born about 1610; died 1687. *Spanish School.*

Del Mazo was born at Madrid, and studied under Velazquez, whose daughter he married, and whom he succeeded as court painter to Phillip IV. He excelled as a painter of portraits, landscapes, and historical pieces, and was a successful copyist of the works of his master, and of Italian pictures in the Royal collection. Modern criticism assigns to his brush several pictures hitherto ascribed to Velazquez.

**659.** *The Musicians.*

A group of figures singing and playing in a landscape. Formerly in the collection of Lady Ashburton. Purchased in 1914. 15 in. H., 11 in. W.

**DESPORTES** (ALEXANDER FRANCOIS); born in 1661; died in 1743. *French School.*

Desportes was a pupil of Nicasius Bernaert, a Flemish painter resident in Paris, who had studied under Snyders. He applied himself to the painting of animals and landscapes, and became court painter to Louis XIV., who employed him in the decoration of Versailles, Meudon, and Fontainebleau. Twenty-seven of his works are in the Louvre.

**670.** *Group of Dead Game.*

A hare, curlew, teal, and jay hanging from a peg. In the right hand corner the head of a dog sniffing at the game. Signed and dated 1707. Presented by Sir Hugh Lane in 1914. 36 in. H., 28¾ in. W.

**671.** *Group of Dead Game.*

A mallard, partridge, and hare; beneath, on a table, a variety of fruit. Signed and dated 1707. Presented by Sir Hugh Lane in 1914. 36 in. H., 28¾ in. W.

**DYCK** (SIR ANTHONY VAN); born 1599; died 1641. *Flemish School.*

[For biography, *see* page 35.]

**672.** *Portrait of a Man.*

Bust portrait; dressed in black, with falling collar. Formerly in Lord Northwick's Collection. Purchased in Paris in 1866. 24 in. H., 18 in. W.

**ESPINOZA** (JACINTO GERONIMO DE); born in 1600; died in 1680. *Spanish School.*

Espinosa was born in Valencia, the son of the painter Geronimo de Espinosa. He studied under his father and Francisco Ribalta, and afterwards in Italy. His best pictures are in the churches of his native city.

**667.** *Jael and Sisera.*

Jael stands before her father with a hammer in her hand, while Sisera lies prone at her feet with a large nail piercing his temple. The figure of Barak, who stands beside Jael, is a portrait of the Duke of Alva; while another figure holding a banner is a portrait of the Minister Oliverez. The suits of armour worn by the two principal figures are still preserved in the Armoury in Madrid. This picture which belonged to the late Sir J. C. Robinson, was until recently accepted as the work of Velasquez. Presented by Sir Hugh Lane in 1914. 50½ in. H., 46¾ in. W.

**GAINSBOROUGH** (THOMAS), R.A.; born in 1727; died in 1788. *British School.*

[For biography, *see* page 39.]

**668.** *Landscape.*

A wooded landscape with farmhouse showing through the trees. In the centre stands a young man, carrying a gun and a dead hare talking to a peasant. Several dogs in the foreground. The two figures are painted in the manner of Teniers. Presented by Sir Hugh Lane in 1914. 46 in. H., 58 in. W.

**675.** *Portrait of John Gainsborough.*

A portrait of the painter's eldest brother, known as "Scheming Jack," from his genius for mechanics and his inventions. He seems to have hit upon the principle of the turbine, but was unable to turn this or other of his contrivances to practical account. He was, however, successful in gaining a prize in a Government competition for a chronometer in which the chief prize was awarded to Harrison.

A bust portrait in profile; in black coat, with white cravat and black three-cornered hat. Formerly in possession of W. Sharpe, who purchased it from the family in 1841. Presented by Sir Hugh Lane in 1914. 22¾ in. H., 28¾ in. W.

**GELLÉE** (CLAUDE), called CLAUDE LORRAIN ; born in 1690 ; died in 1682. *French School.*

Was born at Champagne, in the department of the Vosges, of poor parents, who placed him with a baker and pastry cook. Travelling to Rome in search of employment, he entered the service of Agostino Tassi, a painter, and after a time became his pupil in art. He remained as Tassi's assistant for some time, and in 1625 revisited France, but was again in Italy in 1627, and settled in Rome. Here his earnest and patient labours were rewarded, and he found ample employment, enjoying the patronage of the French Ambassador, Cardinal Rospiglioso and Pope Urban VIII. He died in Rome.

*Juno confiding Io to the care of Argus.*

In front of a cluster of trees on the left is the goddess standing by the side of a white cow (Io), addressing Argus, who receives her injunctions on his knees, holding a staff in one hand and placing the other on his breast. Several cows and goats are feeding near them. On the right of the scene is a river flowing to the foreground, crossed by a rustic bridge, with a road leading to a small town at the foot of distant hills. Signed, and dated 1660.

Painted in 1660 for M. Batteson ; engraved in Choiseul Gallery. Described in Smith's Catalogue Raisonné, viii., p. 273 when in the collection of Charles Hanbury Tracey. Lent by Sir Hugh Lane. $23\frac{1}{2}$ in. H., $29\frac{1}{2}$ in. W.

**IL GRECO**—DOMENICO THEOTOCOPULI, called IL GRECO ; born about 1548 ; died 1614. *Spanish School.*

Theotocopuli was a Cretan by birth, and worked for some time in Rome, where he appears to have studied the works of Titian, Tintoretto, and Bassano. In 1577 he left Rome, and took up his residence at Toledo. Most of his works were painted in Spain, and he occupies an important place in the history of art in that country.

**658.** *St. Francis in Ecstasy.*

The saint is seen life size at three-quarter length, and turned to the right ; he looks upwards to the blue sky in which are large clouds which half encompass his figure. He wears the grey Franciscan robe, with cord round the waist. His hair is black, with a tonsure ; his hands, marked with the stigmata, are open and outstretched. On a rock before him is a skull.

The artist painted St. Francis several times ; this is apparently the one formerly in the collection of the Conde de Quinto, and is reproduced in Cossio, "Il Greco," 1908, II., 97. Presented by Sir Hugh Lane in 1914. 45 in. H., 41 in. W.

**HUNT** (WILLIAM HENRY) ; born in 1790 ; died in 1864. *British School.*

[For biography, *see* page 172.]

**83.** *Portrait of the Artist's Mother.*

A bust portrait of an old lady, full face, wearing a white cap. Presented by Sir Hugh Lane in 1914. Oval, 10 in. H., 8 in. W.

**JORDAENS** (JACOB) ; born 1593 ; died 1678. *Flemish School.*

[For biography, see page 62.]

**69.** *The Holy Family.*

The Virgin, in a red dress, holds the infant Christ standing upright, with a string of beads in his hands. To the right St. Joseph looks over the infant's shoulder, and below is the infant St. John. Presented to the National Gallery, London, in 1838, by the Duke of Northumberland, and transferred to the National Gallery of Ireland in 1862. This picture was for some years withdrawn from exhibition, but is now rehung in the Gallery. 47 in. H., 36 in. W. On Panel.

**LIESBORN,** THE MASTER OF. *Early Westphalian School.*

An artist whose name is unknown, the painter of some important works for the Benedictine Abbey of Liesborn, near Münster, about the year 1465. His chief work, an altarpiece of the Crucifixion, was broken up, and distributed early in the last century. Some of the panels are in the National Gallery, London.

*School of the Master of Liesborn.*

**456.** *St. Margaret.*

Small full-length figure, in a landscape. She holds a cross in her right hand, and in her left a gilt chain attached to the collar of a dragon at her side. Formerly in the Kruger Collection at Minden. Transferred from the National Gallery, London. 31 in. H., 18½ in. W. On panel, in tempera.

**457.** *St. Dorothea.*

A small full-length figure, in a landscape. She holds a rose in her right hand, and a basket of roses in her left, and wears a wreath of roses on her head.

Formerly in the Kruger Collection at Minden. Transferred from the National Gallery, London. 31 in. H., 18½ in. W. On panel, in tempera.

**MAGNASCO** (ALESSANDRO); born in 1681; died in 1747. *Italian School.*

A native of Genoa; he studied in Milan under Filippo Abbiati, whose style he imitated, painting public processions and military subjects. Lanzi styles him the "Michael Angelo delle Battaglie" of the Genoese school. He resided for some time in Florence, where he was patronized by the Grand Duke Giovanni Gastone.

**678.** *Landscape.*

A hilly landscape, with mill and stream and numerous figures. Presented by Sir Hugh Lane in 1914. 37 in. H., 32½ in. W.

**MAZZOLINI** (LODOVICO); born about 1481; died in 1530. *Italian (Ferarese) School.*

Mazzoloni was born at Ferrara, and learned his art as a pupil of Lorenzo Costa. He was one of the chief painters of his native town, remarkable for his brilliant colouring, which caused him to be known as the "Glow-worm."

**666.** *Pharaoh and his hosts overwhelmed in the Red Sea.*

A composition of numerous figures, all rendered with extraordinary vivacity and brilliant colour. On the right are Pharaoh and the Egyptian host struggling in the water, and on a rocky eminence on the left are Moses and the Israelites. Above, in the sky, are seen the figures of Jehovah and the Archangel Michael. Formerly in the collection of Edward Solly, 1847, and of Sir Wm. Domville, Bart., 1897. Engraved in Agincourt's large work. Purchased in 1914. 61½ in. H.; 48¾ in. W. On Panel.

**MOLENAER** (KLAES); died in 1676. *Dutch School.*

A native of Haarlem, he entered the Guild there in 1651, and painted landscapes in the manner of Izaak van Ostade and Dekker. Pictures by him of skating scenes are at St. Petersburg and Rotterdam.

**682.** *A Winter Scene.*

An inn and other buildings by the side of a frozen canal. Numerous figures at the inn door and upon the ice. Bequest of Mrs. Nugent, of Castleconnell, 1914. 18 in. H., 24 in. W. On Panel.

**PIAZETTA** (GIOVANNI BATTISTA); born in 1682; died in 1754. *Venetian School.*

A native of Venice, he began his art career under his father, a woodcarver, and afterwards studied under G. B. Molinari. A visit to Bologna brought him under the influence of the works of Guercino, whom he adopted as his model. Many of his pictures are in the manner of his contemporary, Tiepolo. He was Director of the Academy of Venice, and was among the last of the Venetian painters of any note.

**656.** *A Decorative Group.*

In the centre of the picture are two young women, one seated upon a rock with her back to the spectator, the other standing. The seated figure wears a light greyish-green, loose robe, and holds an umbrella over her head; the standing figure is dressed in a light red skirt, green bodice, and a black jacket. Seated on the ground in the foreground are two young herdsmen; a cow's head appears on the left. Presented by Sir Hugh Lane in 1914. 6 ft. 10 in. H., 4 ft. 11 in. W.

**PONTE** (JACOPO DA), called IL BASSANO; born 1510; died 1592. *Italian (Venetian) School.*

[For biography, *see* page 96.]

**673.** *Portrait of a Man.*

A bust portrait, nearly full face; in black dress, with loose, white falling collar. Presented by Sir Hugh Lane in 1914. 19¾ in. H., 15¼ in. W.

**POUSSIN** (NICHOLAS); born in 1594; died in 1665. *French School.*

[For biography, *see* page 98.]

*Pluto and Proserpine.*

Said to be a study for a ceiling in the Barberini Palace, Rome. Lent by Sir Hugh Lane. 21¼ in. H., 23½ in. W.

*The Marriage of Thetis and Peleus.*

Also called "Polyphemus surrounded by Galatea and Nymphs." Thetis, the daughter of Nereus, was sought in marriage by Zeus and Neptune, but she bestowed her hand upon Peleus, a mortal. Her marriage was attended by the gods and her sister Nereids. She became the mother of Achilles. From the collection of Earl Spencer, 1856; and Sir John Leslie, Bart. Lent by Sir Hugh Lane. 38 in. H., 53 in. W.

**PRINS** (JOHANN HUIBERT); born in 1757; died in 1806. *Dutch School.*

A native of the Hague. Intended for the medical profession his predilection for art led him to leave his native city, and for some time he wandered through Brabant and France making sketches and drawings. He afterwards visited Amsterdam, Utrecht, and Leyden, and painted views of these cities. His pictures are generally small, mostly views of Dutch towns, with landscapes and marine views. He met his death by drowning in a canal at the Hague.

**681.** *View of a Dutch Town.*

In centre a large building, with rows of shops on each side; numerous figures in the foreground. Presented by Miss Sarah Purser in 1914. 12½ in. H., 16¾ in. W. On Panel.

**REINAGLE** (PHILIP), R.A.; born in 1749; died in 1833. *British School.*

Was a pupil of Allan Ramsay, the Court Painter, whom he assisted in his official portraits, painting numerous copies of George III. and Queen Charlotte. He was also an excellent copyist of the old Dutch painters. Abandoning portraiture he turned to pictures of sporting subjects, dead game, &c., in which he was successful. His "Sportsman's Cabinet" drawings of various sporting dogs, was engraved by John Scott. Reinagle was elected A.R.A. in 1787, and R.A. in 1812.

**676.** *Portrait group of Lady Congreve and children.*

In the centre of a large, well-furnished room is seated Lady Congreve with a child on her lap. Two girls stand by her, one, holding a pet squirrel, on her right, the other on her left. Several pictures adorn the walls of the room, including a portrait of William Congreve, the poet and dramatist. Presented by Mr. E. R. Turton in 1914. 33 in. H., 44 in. W.

**ROMNEY** (GEORGE); born 1734; died 1802. *British School.*

[For biography, *see* page 106.]

**674.** *Portrait of the Artist's wife.*

Half length, in red, low-cut dress with red and white scarf hanging from her head. She leans her cheek on her right hand. Mary Abbot was married to Romney in 1756. She survived her husband and died in 1823. Romney painted another smaller portrait of her. Presented by Sir Hugh Lane in 1914. 21½ in. H., 17½ in. W.

**RYCKAERT** (DAVID); baptized December 2, 1612, at Antwerp; died there November 11, 1661. *Flemish School.*

The third David Ryckaert; he was the son and pupil of the second, and also formed himself on the work of Brouwer and Teniers.

**340.** *Dinner at a Farmhouse.*

The interior of a peasant's house. The housewife brings a d sh, while two elderly men sit at a table eating and drinking. A young man, seated with them, amuses himself by teasing one of a couple of hounds that stand near. Signed D. Ryckaert. Presented by Mr. Robert Clouston in 1855. 24½ in. H., 31 in. W.

**SCOTT** (SAMUEL); born early in the 18th century; died in 1772.
*British School.*

A native of London, where he practised from 1725 till his death. He painted sea-pieces and views, frequently introducing groups of well-drawn figures in which he may sometimes have been assisted by Hogarth, whose friend he was.

**677.** *View of Old Westminster Bridge, about* 1765.

One arch and portion of another occupy the canvas. In the foreground are a large barge and smaller boats with figures, and through the arches is seen the left bank of the river. Purchased in 1914. 35 in. H., 46 in. W.

**STUART** (GILBERT C.); born 1755; died 1828.

[For biography, *see* page 123.]

**680.** *Portrait of a Lady; said to be Mrs. Webbe.*

Half length, turned to the right. In brown dress with white fichu; light blue, wide-brimmed hat trimmed with black. A fur muff in her hands. Purchased in 1914. Oval; 27¾ in. H., 23 in. W.

**VALLAIN** (NANINE), MADAME PIETRE.

Was a pupil of David, and exhibited from 1787 to 1789 in the "Exposition de la Jeunnesse" of the Academie Royale. As Madame Pietre she exhibited at the Salon from 1793 to 1810, portraits, miniatures, and genre pictures.

**669.** *Portrait of Letitia Bonaparte.*

"Madame Mére," the mother of the Emperor Napoleon. A three-quarter length figure, standing, turned to the left; full face. In black dress with low-cut bodice trimmed with lace. Her hair is dressed high over a comb, and she wears long pearl earrings. Her arms are crossed before her, and in her hand she holds a feather fan. In background a window with red curtain draped across it. Presented by Sir Hugh Lane in 1914. 34 in. H., 27 in. W.

**VERONESE** (PAOLO CALIARI); born 1528; died 1588.
*Venetian School.*

[For biography, *see* page 136.]

**657.** *Portrait of a Lady.*

Three-quarter length, standing; in richly embroidered orange dress. Presented by Sir Hugh Lane in 1914. 44 in. H., 33 in. W.

Printed under the Authority of His Majesty's Stationery Office,
By ALEX. THOM & Co., LTD., Crow-street, Dublin.

13107. (Wt. 7159.) 1000. 9. 1919.

GETTY RESEARCH INSTITUTE
3 3125 01489 5334